

DECEMBER

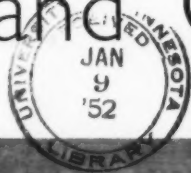
APOLLO

1951

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



"The Mouth of a River"

By JAN VAN GOYEN

Panel 13½ ins. x 18½ ins. Signed with initials and dated 1643

In the possession of the Slatter Gallery, 30 Old Bond Street, W.1

THREE SHILLINGS AND SIXPENCE

75 CENTS

APOLLO



Length of Shelf 6' 5"
Total Height 5' 3½"

Width of Opening 4' 1"
Height of Opening 3' 10½"

AN IMPORTANT ADAMS CARVED STATUARY MARBLE MANTELPIECE WITH CONVENT SIENNA MARBLE INLAY

We have been established for over half a century and during this period we have acquired a vast collection of Antique Work of Art. Amongst our stock we have a fine selection of old English furniture and specialize in period Mantelpieces and Panelled Rooms. Our collection of decorative iron work and garden ornaments is widely known.



T. CROWTHER & SON

(T. CROWTHER & SON LTD.)

282 NORTH END ROAD, FULHAM, LONDON, S.W.6

Telephone : Fulham 1375-7

Cable Address : ANTIQUITY, LONDON

Please Note: We close on Saturdays at 1 p.m.

APOLLO

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

Editor: WM. JENNINGS, MUNDESLY-ON-SEA, NORWICH, NORFOLK.

Tel.: 72 MUNDESLY

H. W. FINNEGAN JENNINGS, D.F.C., Publisher

Advertising, Publishing and Accounts Offices: 10 VIGO ST., REGENT ST., LONDON, W.1. Tel.: MAYFAIR 3021

Price: 3s. 6d. U.S.A. 75 cents.

Subscription Rates: 42s. per annum; U.S.A. 86 50 cents

CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.

Vol. LIV. No. 322

December, 1951

	PAGE
Current Shows and Comments. By PERSPEX	151
Shafts from Apollo's Bow	153
The Art of Sir Francis Grant, P.R.A. By JACK GILBEY	154
Binfield Lodge, Berkshire. By RICHARD TIMEWELL	155
Ceramic Art in the Galleries. By S.W.F.	163
The Art of Charles John Collings. By VICTOR RIENAECKER	167
Fighting Cock by Benno Elkan. By KENNETH ROMNEY-TOWNDROW	172
English Silver for Collectors. By M.A.Q.	173
The Legacy from the Past—As seen in the Galleries	176
Book Reviews	180
Sale Room Notes and Prices. By BRICOLEUR	183

DUITS LTD

SELECT EXAMPLES OF THE 17TH CENTURY
DUTCH SCHOOL OF PAINTING

Rembrandt, Metsu, Terborgh, Jacob Ruysdael

Sal. Ruysdael, Van Goyen, Van de Cappelle

Van de Velde, etc.

also of the minor Masters

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440

APOLLO

Regency Book Cabinet
in Rosewood.

Width 2 ft. 2 ins.
Overall Height 3 ft. 11 ins.



Regency Lady's Work Table
in Rosewood.

Width 1 ft. 11 ins. Height 2 ft. 6 ins.



HAROLD HILL & SON LTD.

12 Saville Row, Newcastle upon Tyne, 1

QUINNEYS LTD.

WALTER NEEDHAM



Fine Pair Adam Decorated Sideltables



CHARLES I GALLERIES
and
ST. MICHAEL'S RECTORY

49-61
BRIDGE STREET ROW
CHESTER

#

Telephone:
Chester 22836 and 23632

Cable Address:
'Needine' Chester

CURRENT SHOWS AND COMMENTS BY PERSPEX

FEELINGS AND EMANATIONS



ON A DESOLATE SHORE. By JOHN ARMSTRONG.
From the Exhibition "New Paintings by John Armstrong" at the Lefevre Gallery.
PERSPEX's choice for the Picture of the Month.

OUTSTANDING in a month of impressive exhibitions, that of the work of Edvard Munch at the Tate Gallery has given many of us our first adequate vision of this greatest of Norwegian artists. By the combination of circumstances Munch is almost a legendary figure in European modern painting. Foremost among these is the enormous concentration of his work in the Oslo Municipal Collections, so that no thorough knowledge of that work can be obtained save by visiting the Northern capital. Like our own Turner, Munch left to his nation a magnificent legacy: more than 1,000 paintings, 15,391 prints of his 714 graphic works, 4,443 water-colours and drawings, and 6 sculptures. This enormous output had it been distributed throughout the world, appearing in the sales-rooms, in private and public collections, in museum and dealers' exhibitions, would have ensured a reputation based on knowledge instead of a legend of pioneering greatness.

The present exhibition of more than sixty of the paintings and a hundred of the graphic works has been shown in the U.S.A. and now gives us an opportunity of valuing an artist hitherto represented by the Tate Gallery's own possession, "The Sick Child," and rare things in our public print collections. Oslo being the one Northern capital which I had not visited, my own experience of Munch on this occasion was a fresh one, though I had seen some of his work in Sweden and in Germany. Perhaps I expected too much, for

I was a little disappointed. Actually I had built my expectations largely on that one Tate Gallery picture with its lovely broken colour, its pure Impressionism, and its tender human feeling. Just here and there throughout the show I found these qualities (the Oslo Municipal Collection version of the same picture was one; the charming "Boys, Girls and Ducks" another); but so much of the rest was violent feeling in violent paint and violent design. We English, with our reserve and shyness of emotion, are bad subjects for Expressionism. And Edvard Munch was a pioneer Expressionist, amazingly saying things in the 1890's which belong to the spiritual and intellectual atmosphere of the faith-shaken and horror-drenched world subsequent to 1914. Munch, however, was an individualist, obsessed with the tragedy of the individual, and not with the tragedy of society in the manner of contemporary *Angst*. It makes him at once more and less universal. His concern is with the vast frustration of life, sickness, love, and death; and yet . . . the impression gradually grew that the concern was that of a frustrated, and rather angry man.

He shouted, he bullied, he insisted till the ear—or rather the eye—closed against the impact of all this Nordic violence.

"for in the very tempest, torrent, and—as I may say—whirlwind of passion you must acquire and beget a temperance that may give it smoothness."

Hamlet's advice to the players exactly fits the case, for no one more than Munch "out-Herods Herod" and "tears a passion to tatters."

To achieve his end he simplified his symbols and presented them without subtlety. Thus, as we turn to the painterly qualities, we find this same element. If one enjoyed most the early landscapes, or the fairly late "The Sick Child" that is a confession that the particular thing this artist has to offer is unacceptable. For these are not typical. In my opinion they are much better than the typical, which I found too crude, too blatant. The whole spirit of the exhibition and of the art of Edvard Munch is summed up in the title of one picture, "Self-Portrait with Spanish Influenza." The spiritual-hygienic reaction to Spanish influenza should be to go to bed and stay there, not to spread the germs.

The etchings, lithographs, and woodcuts were restrained by the media somewhat, but there was still this element of the neurotic in matter and manner. Now and again the simplification gave monumentality—as in the version of "The Kiss" which was cleverly chosen to publicise the exhibition and may have made some visitors feel that they had been lured to Millbank by false pretences. Munch is undoubtedly a considerable artist; but like so many of the moderns he achieved his effects at sacrifice of qualities we cannot afford to lose. A very interesting, but not a great artist.

A fascinating contrast is in the work of John Armstrong who has a show at the Lefevre Gallery. One could almost continue the Hamlet quotation in his fear of that art which may "come tardy off." "Be not too tame neither." Not that I personally find Armstrong tame, but my thrill comes from the decorative beauty of his painting. I realise, almost with surprise, that these carefully organised and meticulously depicted clowns and pierrots with their ineffective umbrellas and wooden swords, these coldly perfect and idealised nudes set amid flowers, these roses burning with undestroying flames above wind-tormented seas, are chosen symbols to express precisely the vast frustration of life, love, and death which, as I have said, form the content of Munch's work. This is, indeed, "emotion remembered in tranquillity." Is it too decorative, too tranquil, too . . . English? Maybe. But certainly beautiful, and as reverent to the art and craft of the painter as Munch and so many of the modern school are indifferent. Evolving from work in and for the theatre, this art of John Armstrong is, he would confess, theatrical. His deliberate choice of the figures of the *Commedia del Arte* to express the spiritual desolation of our time, vitiates his message, but not his technique. Actually the idealism of his technique causes us to concern ourselves almost entirely with the manner and hardly at all with the matter. Rouault also makes his comment on the ineffectiveness and tragic foolishness of humanity by the symbol of the clown, but leaves us in no doubt of his tragic intention. Armstrong's theatricality makes our world a stage, and we will not take the play seriously. So we come back to decoration, in which he excels. He has abandoned the tempera in which he has worked for so long, and turned to oil painting for the sake of its wider range; but the old feeling of the mural remains. A strange artist: a "sport" in contemporary art, but an intensely interesting one. His vision and his mannerisms are individual and undervalued.

The Exhibition of the London Group at the New Burlington Galleries reveals the loss of this "Englishness" in British art. In the first room one is still on the comparatively sure ground of Camden Town, Euston Road, or their equivalents. Two pictures by L. S. Lowry—another "sport" in our art life—take us into his characteristic northern industrial scene. Ruskin Spear essays (but for once does not really succeed) in catching the curious effect of the Festival lighting on and from the Bailey Bridge. In that first gallery my eye was caught by a picture, "Brighton, a Grey Day" by James Boswell. The name is unfamiliar to me, but the delicate Japonaerie, the genius for leaving out inessentials, made me stay with this work much longer than with many by well-known London Groupers.

In the second gallery the French influence took over, moving from a not-too-Fauvist Fauvism to the latest Parisian fashion for Abstraction. All this (except some of the Abstraction) is marked by the abandoning of the age-old qualities of craftsmanship, so that the impression which remains is that of a loose and sketchy expression of some immediate vision. The problem raised is whether the gain in immediacy and vitality is sufficient compensation for the loss of the older craftsmanship and the more accurately observed beauty of nature. The final Abstract stage is at once the logical outcome and paradoxically the reversal of this process. Art becomes purely intellectualised. The significance (if there be one, for I find it difficult in the few meaningless blatant shapes of such a painter as Eduardo Paolozzi and several others to believe that there

is any significance) must be on the craftsmanship, on the design and the painting. There is no other reference, or at least the other reference is so remote that it does not signify. The best result can be decoration, or, as with Ben Nicholson, a satisfaction almost mathematical. William Gear's pleasing and slightly evocative colour answers the needs of decoration, but this is the best of this kind. Abstract art in bulk—a whole wall of it, a roomful—is boring to an extent which no gallery of Victorian view-painting or kiss-mamas could possibly be. Happily even the London Group has only a sprinkling. We emerge from it to the rest of an exhibition in dalliance with French modes, relieved by such truly native art as the two fine water-colours by R. V. Pitchforth.

In contrast, but not in violent contrast to this London Group show stands the other mixed exhibition, the R.B.A. at their Suffolk Street Galleries. The R.B.A. remains the stronghold of art not too bogged down in the academic nor too restlessly febrile and modern. In the telling phrase wherewith Peter Ustinov described his political faith their policy is of "the extreme centre." Some laggards and an occasional out-of-place experimentalist jeopardise this; but many of our enterprising contemporaries who still believe in sound craftsmanship show at the R.B.A. The exhibition is delightfully hung.

My spirits had a holiday occasion at the British Museum Print Room at the exhibition of a carefully chosen selection of the Campbell Dodgson Bequest and of the Emilian Drawings of the XVIIth century. Campbell Dodgson, that most discerning collector, left something like 5,000 drawings, I understand, to the Museum: a tremendous enrichment of that already priceless public collection. The taste and quality, the catholicity and far-sightedness of the things he acquired, often from artists then beginning and now famous, make a visit to this selection an aesthetic experience. One was interested to see some drawings by Graham Sutherland done in his early twenties and influenced by Samuel Palmer. Since then Samuel Palmer has become something of a vogue, and Sutherland, alas, quite another one!

The Italian Drawings shown under the somewhat highbrow title of "Emilian"—a rather vague and not very meaningful geographical description, though I hope I shall not be challenged to find a better—are delightful. Parmigianino, that rising star of Italian later art, has the best representation; but there are rarities and excellencies which prove again the inestimable richness of the possessions of the Museum. The catalogue, as we have learned to expect, is a piece of perfect scholarship.

On this exalted ground of the Old Masters Agnews have an exhibition which they deservedly call "Fine Pictures by Old Masters." Most important among them stand Rubens' great "Death of Dido, Queen of Cyprus," with the queen very fleshy and Flemish but magnificently painted, and Poussin's "Venus and Adonis," with the goddess frigid and French-classical. All reactions to art, even the greatest art, being fundamentally personal, I confess that I am no subject for the just appreciation of either of these great works. Perhaps I was not in the mood to be moved by greatness, for even the magnificence of an impressive late Wilson "Castle in Wales" left me a little cold, and I had more joy of an early Romney portrait of "Mrs. Marton, wife of the Vicar of Lancaster, with her son Oliver." It was doubtless painted in those struggling days at Kendal when the young husband of Mary Abbott got two guineas for such a work and dreamed of flight to London and fame; but it is a delightfully fresh picture, whatever its faults.

One other exhibition of Old Masters is at Spink's, and here again Wilson was finely represented by two excellent landscapes. Most of the works shown were comparatively small, with a consequent gain in intimacy. Most thrilling of them was a "Coast Scene" by Bonington, which showed again how that brilliant boy anticipated the best Impressionism by his direct vision and truthful setting down of the things beneath the sky. On this occasion the sky itself, and therefore the land and sea under it, are dominated by a vast and threatening cloud. Here is truth and beauty; vision and brilliant unerring craftsmanship; eye and hand. Our modernists who have retreated again to the studio from the infinite variety of natural effects might well pause with a certain humility before painting like this.

An exhibition of early English Water-colours at the Fine Art Society tends also to show, in Constable's words, that "there is room for a natural painter." This exacting medium does not encourage self-consciousness, and many works in any such show will inevitably slip over into topographical transcripts. Against them one can set the Cozens, the Girtins, two pure landscapes by Rowlandson escaped from caricature, and other exhibits on this occasion. One particularly attractive work was by William Turner, of Oxford, a

SHAFTS FROM APOLLO'S BOW



UNDER THE CHESTNUT TREES, CHAMPS ELYSEES, PARIS. By EDWARD SEAGO.

Now on exhibit in Toronto, Canada, in oils.
Water-colour at Colnaghi's Gallery.

very stylised study of "Loch Duich and the Seven Sisters."

Of water-colour shows by contemporary artists one might welcome a first exhibition by Elizabeth Jenkins which has been held at the Beaux Arts Gallery. There were oils showing too; but she is not so successful there as in her water-colours of scenes in France, the Tyrol and in Buckinghamshire, flicked in with a directness of touch and purity of colour which at its happiest caught form and light and colour delightfully. May we take this opportunity of paying tribute to the lifelong work for art of Frederick Lessore, the founder and proprietor of the Beaux Arts Gallery. Artist and member of a family of artists, Frederick Lessore established himself as an authority and as one who often conspicuously

encouraged new talent. The art world of London is the poorer for his recent death.

On this subject of first exhibitions and new talent, one would wish to welcome also Lilian Colbourn, who has her first show at the Berkeley Galleries. Living in a Yorkshire fishing village, she has turned to the things immediately around her for her themes: to gulls in flight, the fisherfolk and other workers, the sea itself. She is at her best when she resists the temptation to get her effects with a thick impasto and so has to show more subtly the vital quality of her brushwork; but here certainly is somebody whose emanations in art are directly related to the feelings evoked by her sincere vision of the life around her. The Berkeley Galleries, which we usually associate with the best in Eastern and primitive art, have served us well in this introduction of Lilian Colbourn's work.

Finally, and a little sadly, one turns to the exhibition of the work of that incarnation of Victorianism, William Powell Frith, whose work is on show at the Whitechapel Art Gallery. One would have liked to have said triumphantly, "Story-teller if you like, but these fellows could paint," as a timely rebuke to the unruly scholars of Paris. So I went keyed up with expectation and ready to bless. My spirits fell again. The three best known works, "Derby Day," "Ramsgate Sands," and "The Railway Station" are interesting as documentaries, and as complicated designs fairly well organised. The almost equally famous picture of his daughters as archers also has period charm. But what are these among so many? For Frith exhibited regularly for over sixty years in the Royal Academy.

There is a story of Shaw meeting Chesterton. Says the rotund Chesterton: "Anyone to see you would think there was a famine in this country." Retorts the wiry Shaw: "Anyone to see you would think you caused it." At Whitechapel I felt that one had the cause of modern art, when I had hoped to demonstrate its antidote.

• • •

SHAFTS FROM APOLLO'S BOW—An Encounter with the Infallible

PICASSO'S seventieth birthday has been celebrated here by an exhibition of his drawings at the Institute of Contemporary Arts. It was not, be it confessed, a very remarkable exhibition, and looked more like a hasty improvisation than a considered tribute, for there were gaping hiatuses in what should have been a continuing story and over-emphasis upon some aspects which threw things sadly out of balance. Two precocious drawings made when the artist was a schoolboy demonstrated that he could draw then, though the rest of the exhibition might indicate that he has suffered the fate of other infant prodigies in not having been able to draw since. One knows in fact that this is not precisely true; but the evidence was not at Dover Street.

It was the critical reaction to this show rather than the show itself which gives it place in these columns; and in particular an article called "Picasso and the Picassini." This had for its secondary purpose the entirely worthy one of warning the disciples of the great man that he held a kind of monopoly of the kind of badness which he has made his own. The idea of Picassini in itself has a certain fascination, and offers tempting possibilities of nomenclature in discipleship. If this were a cautionary tale which frankly warns the disciple that "he may persuade himself that whatever appears awkward or feeble in his own work is in fact sublime and that his grossest errors are in reality his most admirable achievements" I for one have nothing to complain. I could even hope that Picasso himself might read it thoughtfully.

The idea is that in the case of the master whatever appears awkward or feeble is in fact sublime. To illustrate this one drawing was reproduced. Without the magic name of Picasso attached to it one might have assumed it to be the work of a not very bright first-year student at a not very exacting art school. There was a certain charm of composition of the two nude figures which were depicted. This was referred to as "a perfectly fluent and harmonious composition" and "almost a parody of Ingres." Unless the keyword

here is "parody" the bringing in of the name of Ingres is in every sense of the term impertinent, for one cannot imagine the great French classicist in any connection with this drawing save in the rather remote one that it essays its task with a single outline without interior shading. Ingres, with his passion for purity of line, would turn in his grave at being fathered with this work. The comparison assumedly established, our critic continues his encomium.

"The drawing appears suddenly to break down in the treatment of the man's left leg; it is a wilful and conscious awkwardness which in fact serves perfectly to balance the movement of the woman's arm. We have here the art of the tight-rope walker who, with calculated negligence, affects nearly to lose his balance."

And so on to the warning to the Picassini not to affect to lose their balance or they probably will.

"Quandoque bonus dormitat Homerus": Sometimes the good Homer grows drowsy, laments Horace; and generations of critics have accepted the dictum as the emblem of the lapses of even the greatest. But Picasso worship knows no nodding. It is totalitarian. The nod is itself a brilliant device carefully calculated to set off his spirited wakefulness. He can do no wrong.

When his ceramics are so bad that the master potter in whose pottery he disdained to learn the craft states that had an apprentice executed the work he would have been dismissed, the statement was quoted as praise, as evidence that Picasso is a law unto himself. Now one reads that these drawings are magnificent not in spite of but because of their badness. They show his "aesthetic audacity," "his potent cocktail of emotion," his "enchanted obscurity."

All this would be more convincing—if somewhat confusing as critical utterance—if the article were not accompanied by that rather mediocre example, which we were invited to analyse so as to see the perfection in sharp relief to the calculated perversity. Let us charitably say that the relief could be a great deal sharper.

THE ART OF SIR FRANCIS GRANT, P.R.A.

BY JACK GILBEY



"THE MELTON HUNT BREAKFAST."

By SIR FRANCIS GRANT (1803-1878).

From left to right : Massey Stanley, Earl of Eglinton, Earl of Wilton, Count Matuscewitz, Lord Gardner, Walter Little Gilmour (armchair), Lyne Stephens, the Club servant, Sir Frederick Johnstone, Lord Rokeby (newspaper), Lord Forester, Lord Kinnaird, Rowland Errington, Lord Macdonald.

(Reproduced by courtesy of His Grace the Duke of Rutland.)

NOT all our best sporting pictures have gone abroad. With pride and satisfaction we can still find beautiful examples of the art of British animal painters at the exhibitions of loaned pictures which take place from time to time.

Last year at the Norwich Museum we had an opportunity of seeing some sporting pictures from the stately homes of Norfolk and Suffolk, and for a period of two months this summer the county of Leicestershire delighted us with a similar exhibition at the Art Gallery in Leicester.

Thanks therefore to the generosity of the owners we are able to study the works of a number of artists, which

in the ordinary course of things we should never have a chance to see. One of these paintings which I saw recently at Leicester was by Sir Francis Grant, 1810-1878, was entitled "The Melton Hunt Breakfast," and came from the collection of the Duke of Rutland. It forms the illustration to this article.

Sir Francis painted the original version of this picture for Rowland Errington, who was Master of the Quorn from 1835 to 1838. He painted a second version for Walter Little Gilmour who left it to the Duke of Rutland. This contains two extra figures, the Earl of Eglinton and Lord Macdonald.

There is something charming as well as historical

[Continued on page 182]



Fig. 1. The façade added in the mid-XVIIIth century to a XVIIth century lodge, built for a verderer of Windsor Forest.



Fig. II. The garden-room.

BINFIELD LODGE, BERKSHIRE

The Home of Sir Alexander and Lady Roger

BY RICHARD TIMEWELL

AS it stands today, Binfield Lodge, some four miles from Bracknell, is representative of a type of English country house which is familiar throughout the kingdom. Built in the XVIIth century as a lodge for a verderer of Windsor Forest, its unpretentious though distinctive origins are now masked by a progression of architectural additions; each stage a reflection of England's rising prosperity throughout the XVIIIth and XIXth centuries. The present simple but dignified façade was imposed at a fortunate time, during the mid-XVIIIth

century. Enlargements, including a drawing-room in the classic style, followed during the Regency, and again—to our eyes less happily—to the garden front in the late XIXth century. It remained to Sir Edwin Lutyens to make final additions in that last full-tide of prosperity, the early 1920's.

Thus, to the passer-by, the exterior has no surprises. It repeats the combination of unselfconscious and unassuming charm of so many of the smaller English country houses, which, like Topsy, have just "grow'd". In each



Fig. III. A small sitting-room, with china-blue and chalk-white walls, and honey-coloured furniture.



Fig. IV. The drawing-room, added to the house during the Regency.

Fig. V. One of a set of
Trafalgar chairs, c. 1805.



addition the architectural idiom of the time has been used confidently, and yet the over-all effect of the *mélange* is restful and harmonious. It is true to say that time and nature do as much as the builders to arrange this happy marriage; the wisterias and magnolias covering the walls contrive to further the effect.

But the interior of Binfield Lodge is by no means typical. Lip-service has not been paid to the tenets of conventional "period" decoration, and a sense of gaiety and *fantaisie* are the keynotes; in it is the evidence of a reaction against a prevailing attitude to decoration, notably in the use of colour.

During the last third of the XVIIIth century, decoration, under the strong influence of Robert Adam, became steadily more refined and delicate in character. Horace Walpole, who could say, despite Strawberry Hill, that his own tastes were "formed on Kent and Grandeur," stigmatised this trend as so much "filligraine and fan-painting" without avail; the robust masculinity of the early Georgians served only as a reminder of the coarseness of a past generation. Towards the close of George the Third's life, the dying years of "the reign of taste,"

refinement had been carried close to its limits. Such purity, as exemplified in the works of Sir John Soane, imposed its own spartan rules, and in its final days not only restricted ornament to a point which would have satisfied the most austere of ancient Greeks but had also a bearing on the matter of colour. It is true that Soane's attitude to colour was distinct from that of Adam. Soane, foremost an architect and antiquarian, made use of the emphatic colours of the ancients. Adam, as much a decorator as an architect, developed an increasing taste for delicate colouring until, under his influence, only the most subtle of these could escape the verdict of vulgarity.

That there should have been a reaction against this excess was natural. The Regent, acknowledged arbiter in matters of taste, employed Henry Holland in his reconstruction of Carlton House. In Holland's work there is evidence that he looked back to William Kent and the early Georgian designers of nearly a century before for inspiration. In his decoration of Carlton House he made use of strong colours, suitable in their splendour for an heir to the throne, but in contrast to the practice of his precursor, Robert Adam. This taste for



Fig. VI. An early XIXth century stool, derived from ancient Greek design, transmogrified to suit the comfort of Regency life.

furniture of a more robust nature and for strong colours increased in popularity with the years of Queen Victoria's reign, to be epitomised in the exhibits and riot of colour of 1851. The pendulum had swung its full arc and once again reached an extreme. Again, a reaction was inevitable.

In the matter of colour, the rose-pinks of Edwardian *décor* stand as the half-tones between the magenta and ruby-reds of the Great Exhibition, and the off-white walls, oatmeal textiles and neutral carpets of the neo-Georgian period. The last is an expression of decoration with which we are all familiar, although there is plenty of evidence that, once again, a reaction has begun, particularly in America, where fashions move faster than they do here. Manufacturers of carpets and wallpapers, for instance, have discovered this, and for their dollar trade are weaving and printing the medallions and bouquets of mid-Victorian decoration. In England, as yet, there is no general support for a return to that "full-blooded gusto" which Lord David Cecil urged in a recent lecture on taste.¹

At Binfield, the effect of colour and cheerfulness of

¹"The Pleasures of the Eye," 18th March, 1951.

the parterre in front of the house, planted with box-bordered beds of scarlet salvias, and set out with tubs of blue agapanthus and white-painted Regency garden seats (Fig. I) is not lost, as it so often is, as one passes through the front door. Within there is a long hall or garden-room (Fig. II), hung with lilac-coloured paper, overprinted with a chalk-white trellis pattern. The chairs and sofas are covered with a Victorian glazed chintz, with large clusters of gaily-coloured cabbage roses. A Bessarabian-type carpet in front of the chimney-piece, and papier-mâché furniture, inlaid with mother-o'-pearl and painted with bouquets, further the effect of the room belonging as much to the garden as to the house.

Next to this room is Lady Roger's sitting-room (Fig. III), overlooking the garden, where again the effect is one of lightness and colour, although of a more intimate nature and less exuberant than the adjoining garden-room. The walls are painted china-blue, with the mouldings of the panelling picked out in white, and patterned with XVIIIth century glass pictures, prints and silhouettes. The furniture is early XIXth century French and Austrian, in maple and other honey-coloured woods, and



Fig. VII. The dining-room with early XIXth century mahogany furniture.



Fig. VIII. A corner of a bedroom, with Empire furniture and "over-scaled" wallpaper.

the curtains again of Victorian flowered chintz. One piece of furniture, a Charles X stool with "X"-shaped legs, has had the stuffed seat removed to be converted into a low table; a piece of furniture unknown at its date, but essential with modern low-seated easy chairs. The white statuary marble chimney-piece in this room, about 1800 in date, has an added interest in that others of identical pattern are found in houses in the vicinity of Binfield.

The drawing-room (Fig. IV), added to the house in the late XVIIIth century, is of more formal character. The walls are painted French grey with white cornices and woodwork, and the long windows have yellow silk curtains which sweep the floor, with heavily fringed and draped pelmets held in place by crossed giltwood spears. The room has a mixture of XVIIIth century and Regency furniture, including a mahogany bookcase with an unusual cresting of a draped urn flanked by a pair of recumbent lions, and a fine Adam giltwood bergère, which comes from the Earl of Ellesmere's collection at Mertoun.

Fig. V shows a Regency armchair, one of a set of eight, of the type popular in the opening years of the XIXth century and consequently known as "Trafalgar" chairs. These are in black japanned beechwood with gilt-metal mounts, and, with their double-scroll legs, are of unusually light and graceful pattern. Fig. VI is a stool of approximately the same date, *circa* 1805, the form of which is

derived from ancient Greek design, transmogrified to suit the comfort and domestic background of the Regency.

The dining-room, shown in Fig. VII, has mahogany furniture of the early XIXth century, including a pedestal dining-table, of the type recommended by Sheraton in his *Cabinet Dictionary*, published in 1803. Never can a more successful furniture design have been drawn, combining, as this does, a maximum of convenience with the maximum of elegance. Once designed, pedestal tables of this sort were made in their thousands, although in those after about 1840 the clean inward sweep of the tripods is forsaken for more complicated and coarser scrolls with the addition of carved decoration. It is astonishing that, once the advantages of a dining-table with a centre support had been known, succeeding generations up to our own time should have returned to the more clumsy method of placing the legs at the sides, more often than not out of all proportion to the weight, even in Edwardian days, that a dining-table is expected to bear.

Fig. VIII shows a corner of a bedroom. The "over-scaled" wallpaper in this room, with large clusters of mauve violets on an off-white ground, has been deliberately chosen and used with great effect in relation to the Empire furniture.

This freedom in the use of colour, breaking away from the restraints of the past years, indicates a new and refreshing trend in decoration.

Ceramic
Art
in the
Galleries

Fig. I.
"Famille rose"
bowl. Diameter 15
ins. Ch'ien Lung
period, A.D. 1736-
1795. (Courtesy John
Sparks Ltd.)



THERE was surely never a time when self-restraint in the loosening of purse strings must be exercised to such a large degree. It is therefore a most surprising fact that the demand for really fine porcelain has never been higher, even though there is no halt in the upward trend of prices. And, of course, it must always be much the same, since a work of art is one of the few remaining unchanging virtues in a most uncertain and perilous world. This is true, surely, from every standpoint, for a beautiful and rare object is at one and the same time a mental solace and an investment for the future—its like will never be made again and, at least in this country, its replacement will become increasingly more difficult. Fine porcelain has ever been high in favour among lovers of the old and beautiful, but their collections grow more slowly, nowadays, for two reasons. On the one hand, the unusual is harder to come by (and harder on the pocket even when it is

found), and on the other there is an ever-growing number of those wise folk who buy a few choice pieces to enhance the beauty of their homes or to offset the austerity of modern life. For their part, those who supply our demands are hard put to it to cater for them, and those pieces which are illustrated and described here are tangible proof of the way in which they are overcoming their difficulties, and offering pieces which hold their own in any company.

For no other reason but that of provenance, we choose first the colourful and beautifully potted "famille rose" bowl which may be seen at Messrs. John Sparks Ltd., of Mount Street. It is 15 inches in diameter, and for that fact alone would be reckoned as an important piece. But there is more to it than that. Nothing more pleasing than the glowing fusible enamels of the third decade of the XVIIIth century ever came from the birthplace of

porcelain; to many of us their softer colours make them more attractive than their "famille verte" predecessors, and this particular specimen exemplifies them to perfection. Moreover, it would seem that the decoration, the meticulously painted mandarin, his attendants, and the pine trees beyond, is in a style which owed nothing to the Western influence which is seen on so many pieces of the period. Certainly there is none of the inferior workmanship which was a consequence of the wily Chinaman's awareness of the profits of export. The piece was made during the Ch'ien Lung period, 1736-1795.

From China the natural spread of porcelain making was to the Continent, and Mr. Frank Partridge has permitted us to illustrate a magnificent pair of Sèvres vases (Fig. II). Here, indeed, we are in good company, for these pieces are representative of the coveted "Vieux



Fig. II. Pair of Sèvres vases and covers. Painted in brilliant colours in reserves on a turquoise-blue ground. 13 ins. high. Circa 1750. (Courtesy Frank Partridge & Sons.)



Fig. III. Underglaze-blue Bow. Painted "Image" pattern. Circa 1755-60.
(Courtesy T. Leonard Crow.)

Sèvres," the pure and mellow *pâte tendre* which is the peak of perfection in porcelain. The photograph can do justice only to the graceful "balustre" shape, the well-proportioned scrolled feet and stands, and, above all, I think, the inspired arrangement of the floral decoration. There is artistic genius here. In the mind's eye one must visualise, in addition, the vivid turquoise-blue ground colour of the handles and the base, and the unusually brilliant yet harmonious enamels of the flowers, which enhance the unusually well-balanced panels of white porcelain without unduly hiding them.

Mr. Leonard Crow has selected for us some pieces of English porcelain from his Tewkesbury galleries. The Chinese influence which persisted during the first decade of our native porcelain factories is well exemplified in the underglaze-blue Bow (Fig. III). Here we see an English version of the "Blue Nankin," the "Image" pattern to which John Bowcocke referred in his memorandum book—"they must all be the bordered image, blue and pale as you please." The pattern was as popular then as it is now, it seems, but probably not so rare! The pioneer decorators wrought better than they knew, when in their first tentative efforts they painted almost exclusively in cobalt, and these two pieces are typical, with their graded washes of a lovely blue which is a close resemblance to the original.

Contemporary in date (about 1755-58), but contrasting in style, is the Chelsea basket illustrated in Fig. IV. Similar ones were made at Worcester and Caughley, at Bow, Lowestoft, and Derby, but here we have the hall-mark of the Red Anchor, which indicates the rare and esteemed improved paste of the middle period. We cannot adequately judge this charming piece, for we cannot see the soft, fine-grained paste, or feel the smooth, cool, white glaze which covers it. Nevertheless, we can appreciate the tasteful arrangement of the scattered "Meissen" flowers, painted in the well-known mellow Chelsea enamels, and admire a delicate, graceful entirety which typifies early English porcelain at its best.

The Bow pair of Family Groups is to be seen in the showrooms of the Antique Porcelain Co., of New Bond Street (Fig. V). Of their importance there can be no doubt—they are 9½ inches high—and one marvels how their fragility has survived the perilous years since they were made nearly 200 years ago. The illustration clearly shows the marvellously sharp fashioning of the innumerable flowers and leaves of the bogie, the vigorous modelling and delicate features of the figures; one cannot but admire the fine proportions of each group, though here again the pure, rich enamels



Fig. IV. Chelsea dessert basket. Painted with bouquets and sprays of English garden flowers. Red Anchor mark. Circa 1755-58. Length 9½ ins.
(Courtesy T. Leonard Crow.)

cannot be appreciated. Each bears the mark of the anchor and B entwined, with the sword at the side, in red. An abundance of riches, indeed, the whole comprising a rare and perfect example of all that is best in early English ceramic sculpture.

More restrained, but eminently tasteful in its conception, is another piece of modelling in the possession of Charles Woollett & Son, Wigmore Street. This is a Derby sweetmeat stand (Fig. VI) from the Bunford Collection. At a time when diet was less varied than it is now, and appetising titbits were appreciated for their scarcity, such pieces were made at many factories, varying in style from single moulded scallop shells or leaves to large three-tiered centrepieces. Usually, for the latter, shells only were copied, but at Derby more enterprise was shown by the inclusion of a central *motif* in the form of a bird or, much more rarely, a figure such as the one we see here. It is, of course, a large piece, topping 9 inches in height, and it is coloured, the large shells in puce and white, standing in a nest of coloured smaller ones, with the youth's gaily-sprigged waistcoat and turquoise-blue coat surmounting the whole. The modelling is exceptionally good—for delicacy in this regard is often lacking in Derby figures—and its simplicity is not spoiled by garishness, for the colours, though gay, are of that pale variety (for want of a better word) which so often denotes the earlier Derby wares. This is a piece which is equally at home on the dining table or in the cabinet.

To the same period belongs the Derby group of Grape Gatherers (Fig. VII), which is being shown at Messrs. Winifred Williams (Antiques), of South Street, Eastbourne. This is very beautiful and rare, of the same early paste and glaze, and characteristic colouring, though it is indeed unusual to find such a perfected turquoise on an early specimen. The two figures are harmoniously poised on a bun-shaped base which, with its applied fruit and leaves is reminiscent of those of the contemporary Chelsea red anchor pieces, which were, of course, imitated. Complete absence of flamboyancy and unsophisticated simplicity are the outstanding features of an extremely interesting group.

We pass on to covet a superb pair of Spode vases (Fig. VIII) from Delomosne & Son Ltd., Campden Hill Road, Kensington High Street. They are later in date than anything we have so far discussed, and they belong to a period when decoration was of more importance than the porcelain beneath. But what decoration! Whenever brilliancy and perfection in craftsmanship are to be considered, in whatever style, the answer can always be provided by Spode, and these pieces are typically splendid. The two paintings are panelled against a rich dark-blue ground, heavily gilt, and the brush-work is miniature-like in its perfection. From them, the eye moves reluctantly to a stable, well-proportioned shape—well-proportioned, surely, by reason of the elegantly moulded handles which are not unduly

CERAMIC ART IN THE GALLERIES

Fig. V. Bow pair of Family Groups. Marked in red with large anchor with B entwined, sword at the side. A similar group is illustrated in *Bow Porcelain*, by Frank Hurlbutt, Plate 43. Height, 9½ ins. Circa 1758. (Courtesy Antique Porcelain Co. Ltd.)



heavy on pieces of such considerable size. Each bears the mark SPODE, in red.

Last, but far from least, is an important pair of wine coolers owned by Lories Limited, of Wigmore Street (Fig. IX). Even were they not marked their provenance would be obvious to any

lover of early XIXth century porcelain—Worcester, of course, of the Barr, Flight, and Barr factory (1807-13). Again, there is magnificence of decoration allied to fittingness of shape, meticulous painting relieved against a *bleu-de-roi* ground, and a deal of fine gold. And why not? Porcelain of this later period cannot be



Fig. VI. Derby sweetmeat stand. A rare and perfect example of the early Derby modelling and coloured decoration. Originally in the Bunford Collection. Height 9½ ins. Circa 1755-60. (Courtesy Charles Woollett & Son.)



Fig. VII. A Derby group of Grape Gatherers. An early and rare group of the period circa 1760, 6½ ins. high and characteristically enamelled. (Courtesy Winifred Williams (Antiques).)

Fig. VIII. Pair of Spode vases. Richly gilt on dark-blue ground and painted in panels with the figures of Perseus and Andromeda. On the bases are the following inscriptions—"Perseus cautiously relating to Andromeda the transforming power of Medusa's head," and "Perseus having rescued Andromeda from imminent danger is enamoured with her beauty." Marked SPODE in red. Height 10½ ins. Circa 1810. (Courtesy Dele-mosne & Son, Ltd.)



judged by the same standards as those which are employed for the examination of the earlier wares. Such as these are the joint triumphs of many crafts. To them the potter gives beauty of form, the artist his experience of colour, his draughtsmanship, and his brushwork, and the gilder the crowning touch with the choicest of metals. Worcester was undoubtedly the master, and not, it

should be stressed, for decorative quality alone, for it is time to admit that beneath opulence of colour the Flights often hid pastes which are comparable with the best. So it is here, and by whatever criterion we may judge we cannot but award high honours to such impeccable workmanship.

S.W.F.

Fig. IX. Pair of Worcester wine coolers. Painted with birds on both sides, on a *bleu-de-roi* ground. Marked Barr, Flight, and Barr, Worcester. Period 1807-13. (Courtesy Lories Limited.)



RUSSIAN PORCELAIN

To Mr. Temple's letter about the above in a recent issue Mr. Warren Clements, of Miami Beach, Florida, writes:

About ten years ago the Hamer collection brought over some Russian figures—the first we had seen—products of the R.I.P. factory, Gardner, Miklashevski, Popoff, Korniloff, etc., etc.

As we then collected figures only, we bought three as a nucleus, the others were promptly sold, so when we wanted more none was to be had, so our newly-born interest faded away.

In point of fact, that is the only offering of Russian porcelain that I know of, nor, as far as I know, is there any in New York now.

Our selections were made purely on a basis of personal liking, irrespective of age.

I can therefore understand your rather lost feeling. I know of no collectors of Russian porcelain in this country and I imagine that the other figures were sold singly or in small numbers to people like ourselves who were interested in the unusual specimens.

I had in my library a good book on the subject—*Russisches Porzellan* by Georges Lukomski; it's well worth while to a Russian porcelain collector.

Whilst this might be interesting to you it can hardly be encouraging.

The Art of Charles John Collings

BY VICTOR RIENAECKER



Fig. I. "Evening Light in the Rockies," by Charles John Collings. Size 7½ in. x 9½ in.

IT does not seem to be known exactly when Charles John Collings was born, but it is on record that he was a native of Devonshire, and that it was in the year 1887 that his first painting was accepted by the Royal Academy and received favourable notice by the Press. In 1898, at the first exhibition of The International Society of Sculptors, Painters and Engravers, a picture, "An Old English Waterway," although not specially invited (the exhibition was limited by invitation) was accepted, and for some subsequent years Collings continued to exhibit there.

About 1900, Collings's work first aroused the interest of the well-known collector, Mr. Staats Forbes, who expressed himself in the highest possible terms regarding the artist's powers; and ultimately nearly twenty of Collings's pictures found a home in this great connoisseur's collection. During the ten following years, despite the panegyrics of the foremost critics, Collings seems to have painted but little, and—with the exception of one-man shows—refused to send his work to any exhibition what-

ever. In May, 1910, he sailed for Canada and took up his abode in British Columbia close to the beautiful Shuswap Lake, thirty-five miles from the railway and civilisation. Two years later, the Carroll Gallery in London held an exhibition of Collings's work. The London and Provincial Press acclaimed it as the principal art event of the London season. Among the most thoughtful and sensitive appreciations was an article by Val Davis, R.B.A., which appeared in the October, 1912, issue of *The Studio*. The art critic of *The Times* remarked on Collings's capacity for observing the subtle relations between light and colour, and stated that "Sol dispersing the Mists" (Colour Plate) recalled "some of Turner's Rhine sketches." Comparison with Turner was also made by the critic of the *Daily Telegraph*, who wrote: "To Turner the peaks and lakes of Switzerland, the hills and dales of Yorkshire, were simply objects to be enriched with his masterly sense of colour and atmosphere. To Collings the Canadian Rockies are the topographical vehicles to convey to those who know them, and to those



Fig. II. "Spring is Here," by Charles John Collings. Size 10½ in. x 15 in.

who do not, that beauty in his mind's eye in which he has enveloped the beauty of nature."

Quoting the words of Hegel that "the beauty of nature is but a reflection of the beauty which belongs to the mind," the *Daily Telegraph* critic wrote: "It is the voice above the voice that makes the singer the real interpreter," and that "for this reason Collings falls into the true line of inspired artists." He has at his command "the full gamut of artistic statement from tenderness to majesty." The critic of the *Morning Post* recognised Collings's remarkable capacity to bring within a few inches "the quintessence of the massive British Columbian landscape," and described "Sol dispersing the Mists" as the work of a poet "in austere happy mood."

The *Observer* declared that: "Charles John Collings's water-colours of the Canadian Rockies rank among the most remarkable achievements since the days of Turner." The *Standard* described them as "colour poems," while the *Daily Express* likewise referred to them as "veritable poems in colour." The *American Art News* said: "Every picture is a complete poem in paint, for the author is poet and artist in one." The *Indian Daily Telegraph* referred to Collings as "another Turner."

There are many more critiques that could be quoted, among which a truly sympathetic estimate is that of *The Queen*, which wrote: "The drawings of Charles John Collings are little lyrics in paint. There is no other term to express their emotional beauty and their perfection of form. In each of them, as in certain lines of

poetry, there is a haunting music and cadence that vibrate in the memory . . . they make a subtle appeal to the senses by their sweetness and indefinable fragrance . . . you feel the presence of the odour of the forest, the murmur of great rivers, the loneliness of snow-clad mountains and deep ravines. All of that, and much more, is expressed with exquisite play of colour, full of mystery and charm in its transitions, now flashing, now sombre, now melting into softened half-tones, like those that lurk under the shadowed petal of a flower."

The art critic today may well ask the question that Val Davis put four decades ago—Has painting anything fresh to offer? "After all the centuries, is any form of pictorial art possible, combining beauty with originality—and sanity?" In regard to the work of Collings he wrote: "One scarcely had dared to hope in these latter days, that there could be such a revelation in vision, colour and technique. The vision is new, the colour is new, the technique even is new. Indeed this matter of method is—to artists especially—one of the most remarkable features of Collings's art." It is indeed incredible that after all the experiments of generations of workers with colour on paper, a man should in our day show us an absolutely new effect and quality obtainable with these materials. And how perfectly his method lends itself to the rendering of the crystalline air, the unsmirched snows, the pure light and colour of these mountain solitudes. But this art goes further than any mere happy and dexterous rendering of the outward physical beauty

THE ART OF CHARLES JOHN COLLINGS



Fig. III. "The Deserted Logging Camp," by Charles John Collings. Size 5 in. x 7½ in. Exhibited at The Art Institute of Chicago, Second International Exhibition of Water-Colour Painting, No. 4.

of lake and mountain, of forest and snow, for there is a spirituality in these drawings which is the highest quality in landscape painting, as, indeed, in all art. Standing before these few square inches of framed paper, we feel the awe of great sanctuaries where abide presences. Here silence broods for ever on that far-off peak, and the spirit of solitude dwells untroubled by man and his works amid the unsullied snow and ice. On that pinnacle of white piercing the heavens, light inaccessible has for ever a resting place. By what magic of selection and rendering, by what subtlety of drawing or colour, such emotions and imaginations are evolved in our souls, it is difficult, in fact impossible, to analyse. All that can with certainty be said, is that only an emotional ecstasy of vision could so transmute peak and ravine, lake and sky, that all material substance, water, rock and tree, becomes lucent, so that, while we see only the essence of things, we yet know them for what they are, lake and cloud and mountain.

Regarding Collings's work, one is impressed with a sense of something unfamiliar and finely original, with an originality that is deeply searching and sincere, rather than febrile and merely funny, as so much originality today often is. No recollection of kindred effort springs to the mind. It is interesting to compare his work with that of other artists who have also embodied in form and colour the spiritual side of nature—the inner meaning of the outer world. As imaginative painters of landscape, Turner and Girtin and Cotman, in the past, take highest rank, and in the scope of their outlook—in Turner's case particularly—were almost as vast and varied as the world they loved.

Collings concentrates and narrows down his outlook to an intensity of feeling and vision which, of itself, renders his subject pictorial in the modern sense; for he in no way depends for the deliverance of his message on the dramatic or romantic. He deliberately ignores those wonderful views of mountain gorge, forest and lake, which in some respects, as those who know them will testify, excel the famous beauties of the Alps. Severity, austerity, simplicity, in fact almost the ordinary, are the standards by which he in the first place selects his subjects, only to transfigure them by the fire of his genius into decorative patterns of undreamed of beauty. No association of humanity, its story of joy and sorrow, of glory or horror, adds interest and charm to the scenes he depicts. Their only history is that of the changing season, summer heats and winter snows, their only ruins the havoc of the hurricane or forest fire. We cannot people his gorges or mountain sides with demon or fairy; no dragon and Saint George have battled among these hills, nor does turret of castle or keep loom against the evening sky to add their glamour of romance. There is nothing in these drawings but nature beautiful or terrible; they invite, and again they almost repel, by their remoteness from the ordinary human round.

But with Turner how different! His landscape art is steeped in humanity, is peopled with creations of man's imagination. He revelled in and made lavish use of the properties, so to speak, of the picturesque. Ruined castle and cathedral tower; classic temples glimmering in southern sunlight; winding river and ancient bridge; blue mist rolling round the hills; Turner disdained



Fig. IV. "Quietude," by Charles John Collings. Size 5½ in. x 7½ in.

nothing that would complete or enhance the glamour of romantic association with which he invested his dreams. With all deference to his mighty genius, Turner, judged by the changed standards of our day is, by comparison with Collings—it may seem like heresy to say it—scenic and often melodramatic, and sometimes even merely histrionic.

In the opinion of some connoisseurs, Collings's sense of colour for the first time in European art equals the subtlety of early Japanese painting. Its harmonics are new, and they are never repeated. Even in subjects drawn from the same locality and dealing largely with the simple tones of winter, there is scarcely a single iteration in colour value.

An analysis of the technique and craftsmanship of Collings's work reveals certain characteristics both interesting and instructive. The drawing is instinctive; it creates as well as records; the localities depicted are very easily recognisable by all who know them. Collings's innate sense of form enables him so to dispose and pattern his colour and tones as to give with truth the configuration of mountain and valley and plain. Indeed, only a phonetic summary of the drawing could present, within such restricted compass, these panoramic glimpses of the Rocky Mountains. We find no meticulous topographic detail in these bold constructive lines and angles and curves; yet what have they missed that matters? Collings's remarkable sense of form is also revealed in the fact that even the most apparently casual tint or tone is shaped by a sense of design as plainly as in the definition of cliff or of tree.

The composition of a picture can proceed from two principles which, while to a certain extent eventually inclusive, yet contain essential differences. In one—and the more generally adopted by European artists—the main principle is the recession from the spectator in perspective and consequent diminution in pictorial dimensions, of the objects forming the subject, accompanied by a corresponding gradation, especially in landscape, of their local tones and colours towards vanishing point. Turner's "Crossing the Brook" illustrates to what a pinnacle of beauty this method can attain. But latter-day artists have elected to consider that form of pictorial organisation higher which depends upon the juxtaposition of objects, tones and colours decoratively designed within the confines of the frame. Perspective, linear and aerial, must not change the decorative effect into a mere opening in the wall or an outlook through a window. The Primitives conform to this latter method, as does Collings. His drawings never suggest examples in a text book of perspective; they are as purely decorative as a piece of inlay; yet, though he disdains the conventional and easier method, he rivals it by the ease with which he gives us a sense of space, of height and mass, of distance and air.

With the possible exception of Turner, there is no painter who, when he so desires, can cause the water-colour medium to sing with such clarity, purity and brilliance as does Collings. And then again he approaches the prismatic and suggests a delicate veil, by a sensitive withdrawing of his colour, as in an opal. Grey—for him the word means an underworld of colour shrinking as it were from the light of day—amethyst, ruby, sapphire and

THE ART OF CHARLES JOHN COLLINGS



Fig. V. "Sol Dispersing the Mists." Size 5½ in. x 7½ in.

pearl in ever-varying degrees, tint after tint yet never the same, never repeated, at times—in a measure arbitrary—the creation of a mood and the moment. Indeed, how meekly, when as on occasion he chooses to be a law unto himself, we *plein air* realists accept his red or yellow, his green or violet skies, his snows of whatever shade of colour or tone his vision attunes them. It is impossible to enumerate or describe a fraction of the fresh and fascinating hues and their combinations. Most of us have experienced the feeling that snow is not always white; we are conscious occasionally of a yellow tone, more frequently perhaps of a blue. But Collings shows what a gamut of colour its surface can convey to the sensitive eye. Likewise the trunk of a tree and the surface of stone are seen as if studded with the fairest iridescences of changeable opals. Is this not to see nature with the eyes of the spirit which perceives "that greater beauty that lies about, yet without and above, the tangible everyday beauty of the world?" Val Davis wrote: "In the whole range of Turner I know nothing to surpass for imaginative beauty the little drawing 'Sol dispersing the Mists.' The mysterious loveliness of that passage on the right of the drawing, what glamorous light is there, with its suggestion of water. Or, again, that reflection in the foreground of a cloud not seen in the picture, white, like some spirit rising from the lake. To paraphrase Wordsworth—art has nothing to show more fair."

May it not justly be said of Collings's work that, although much of it depicts the scenery of the Canadian Rockies, it nevertheless always remains essentially English in its approach? Collings, indeed, derives directly from John Sell Cotman (whom he admired above all other water-colour painters), and he may, therefore, be said to bring to its logical conclusion and fullest perfection the fine tradition of the English water-colour school.

The disciplined expression of some emotional mood experienced in the presence of an actual scene, yielding neither too much to sentimentality on the one hand nor to over-reserve and coldness on the other hand, is in the best English tradition of artistic integrity. The emotional possibilities of pure colour are fully exploited but always controlled by a stern self-imposed discipline that compels obedience to the well-tested laws of pictorial design.

While Turner, the most eclectic exponent of every pictorial possibility, commencing as a draughtsman and ending as a pure colourist, came to transcend all national boundaries, and while Constable generated a method and type of painting that has influenced a multitude of lesser artists both in England and abroad who have sought to record a momentary visual impression, Collings can be said to have reintroduced into English painting a balancing measure of intellectual discipline into the native pictorial idiom which was akin to Browning's "memory captured in solitude."



Fighting Cock by Benno Elkan.
Life size. Cast in silver, partly gilt.
Presented by the Arsenal Football Club to the Racing Club de Paris.

THE tenacity of craft skill in the disinherited craftsman of today is an extraordinary and heartening thing. Repeatedly when a generally disused technique is wanted for a special purpose the craftsmen "impossible" to find turn up with their ancient phlegm unimpaired, though their tools may long have been untempered.

So Benno Elkan, whose heroic sculpture, whether of the human figure, the portrait head, or the special object such as the Old and New Testament Candelabra in Westminster Abbey, has revived memories of the elaborate pieces of ornamental gold and silver plate that his German forbears invented with inexhaustible fancy for prince and merchant prince alike in their lavish taste and imaginative extravagance.

The Arsenal Football Club wished to mark their long and friendly association with the Racing Club de Paris by a fitting and durable tribute. For many years the two clubs have held a fixture in Paris to play a match in aid of the wounded soldiers of two wars. It was decided that the souvenir should be an original design in silver, and Mr. Elkan was commissioned to produce a cock rampant, a cock in the words of the artist, "... of fierce energy in attack and defence, keeping in his claws the ball very firmly." As a result, we have both a remarkable bird and a reminder—if that is needed after the recent exhibition of Art Treasures from Vienna—of the rich world of creative fancy we have sacrificed to utilitarianism.

The Directors of the Arsenal Club were brave men in their commission, for in Benno Elkan they have no conventional silversmith, no designer of sophisticated table furniture, or fine chaser of jeweller-wrought metals. Instead, Mr. Elkan has both evoked

the rich enjoyment of a part of Europe's cultural past, and reminded us that it is possible to handle the precious metals with vigour and even rough decision. Two great XVIIth century Far Eastern artists, the Japanese Koyetsu and Korin, showed in their lacquer pieces how the exquisite craftsmanship of the detailed mind and miniaturist's eye could be transformed into a nobly significant art. The materials they handled—gold, silver, lead, pewter and mother of pearl—often in small dimensions, were lost to the usual meticulous manipulation and finishing of the craft and took on a largeness of form which proved that the smallest object in the hands of a great master can assume monumental expression.

So here—though Mr. Elkan would be the first to point out that his spirited bird is a delightful and lighthearted gesture in relation to the usually deeply serious, indeed tragic, expression of his art—he has chosen to show his material, silver, as handled by a sculptor rather than a silversmith. The bird's spirit is a reflection of Mr. Elkan's vigorous technique in modelling: the plumage starts and rustles in an almost rough agitation of the sculptor's touch. The lobes, comb, beak, legs and claws of the bird are, each in their parts, far more than realistic representation in their fleshiness or horniness.

Indeed, this life-size creature,¹ its beak, claws and spurs fully gilt, plumage brushed with gold on the silver body, and fiery eye of coral, will be a most impressive centrepiece, a symbol impossible to ignore whenever in future the two clubs meet in Paris to renew their international friendship.

KENNETH ROMNEY-TOWNDROW.

¹Dimensions: Length 18 in., Height 15½ in., Weight approx. 14 lb.

ENGLISH SILVER FOR COLLECTORS



Fig. I. Charles II Tankard. 1668, maker's mark, T.K.
Messrs. D. and J. Wellby Ltd.

RUDYARD KIPLING, in a far-seeing moment, asked his audience what real knowledge of his own country the English stay-at-home could claim. Today, more than ever before, when we feel inclined to cavil at the restrictions and controls which a changing economy has brought in its train, do we need to travel, so that, casting a backward eye to these shores, we may find a fresh perception of the things we value most but which sometimes grow too familiar when all around us. This is undoubtedly true of the world of antique collecting. A short trip abroad is the surest corrective to the mistaken belief that we are no longer the country richest in the accumulated beauty of the past still to be found and acquired by the lover of such treasures. Lucky finds on the Continent there may still be, but they are rare indeed, and the traveller in search of them may go far and yet fail, until returning to his own land, he finds such a wealth available at every hand for his picking, that choice becomes almost an embarrassment, and his powers of discrimination are taxed to the full.

To prove the truth of this in just one small field—that of English silver—we have picked at random a small selection of pieces of the XVIIth and XVIIIth centuries of varied style and purpose, but united by their quality of intimate charm and decorative usefulness. They have become collectors' pieces today, but we must remember that yesterday they were the possessions of the families who had first selected them for daily use and to whom they were merely pleasant accompaniments of a gracious and settled way of life. Now they provide the lover of the antique with charming reminders of the traditional standards of the English home, and act as bridges to span the centuries that lie between the age that created them and the march of events today.

The English silversmith has always succeeded in imparting to his wares a restraint and sense of fitness that make them perfect adjuncts to whatever the period in which they were made, and it is this quality which enables them to blend with furniture and *décor* which may be of later date and have little in common with them superficially. An added virtue of his products is their adaptability to uses today for which the original maker could never have imagined them. Monteiths or cake baskets filled with flowers on a dining table, wine-cooler or tureen similarly used in the drawing-room, the effective transformation of a dish-strainer, or mazareen, mounted on a wood tray to reveal the intriguing pattern of its piercing, argyles put to service as individual coffee-pots—all these are a few of the examples that may be quoted. The enthusiastic collector will find an added interest in exercising his ingenuity for the use of some piece which attracts him, but whose original purpose may not match the pattern of life today.

The earliest examples of English silver which have survived and may still be considered suitable for domestic use, rather than as



Fig. II. Pair of William and Mary Candlesticks, 7" high.
1693. Mr. Percy Webster.

mere cabinet pieces, are more or less contemporaneous with the Restoration period. It was at this time that the tankard reached its full maturity in the extremely effective form of the plain cylindrical-shaped body rising from a low moulded rim at the base, with almost flat cover slightly shaped at the front and the erect thumbpiece, which is the only decorative feature in which any definite variety of form occurs. In spite of the apparent regimentation of these tankards, no two specimens appear alike, and the collector may find great interest in assembling a representative selection of these attractive vessels. The subtle curve of the bold handles contributes largely to the balance and rhythm of the composition, well exemplified in the tankard of 1668 shown here (Fig. I), which is classic in its severity of line and the excellence of its proportions.

Another attractive form of domestic silver of the late XVIIth century (Fig. II) is the fluted column candlestick on square, hexagonal or octagonal base, which relies for its effect in the contrast between the bold mouldings of the wide base and the intricate flicker of light on the fluted stem. The intermediate knop from which the stem springs is an interesting example of the evolution of what was originally a functional part of the whole, into a decorative feature providing a link between the vertical and horizontal components of the design. For this knop has shrunk from a much larger waxpan placed at the same level in candlesticks of half a century earlier. We may presume the improvement in manufacture of the candle had slowly shown this waxpan to be unnecessary in its original size and function, while a secondary cause may have been the widening and flattening of the candlestick base from a smaller and more domed form at the earlier period, down which the wax would have run more easily.

The silver caster, with the increasing imports of sugar and spices at this period, had become an essential piece of domestic plate, and provided the silversmith with the opportunity in his work of effective contrasts of intricate pattern against plain surfaces, through the need for piercing in the covers, which he could balance against the plain body surface below. The set of 1704 here illustrated (Fig. III) is an excellent example of this decorative opposition. The practice of making these casters in sets of three of two different sizes brings them added interest, best realised if one imagines how much duller they would be, were all three pieces equal in size. This difference in size is due to the fact that the heavier and coarser sugar needed a larger receptacle than that for pepper or mustard, and this necessity, coupled with the designer's sense of proportion, produces the fine balance of the group. We may note that the maker, Charles Adam, appears from the evidence of surviving pieces bearing his mark to have confined himself to the making of casters, and it is indeed from the start of the XVIIIth century that we find the beginning of specialising among London plateworkers, at first chiefly in candlesticks and casters, and later on in salvers and trays, dinner plate and other items.



Fig. III. Queen Anne Set of Casters, 6" and 8" high. By Charles Adam, 1704. Messrs. Bracher and Sydenham.



Fig. IV. Queen Anne Monteith, 12" diam. By Francis Garthorne, 1709. The Goldsmiths and Silversmiths Company Ltd.

Throughout the early XVIIIth century robust form in every type of piece is clearly evident, even when, as in the monteith of 1709, considerable surface decoration has been used, which in the case of the fluting of the bowl here illustrated (Fig. IV), itself contributes to extra strength in reinforcing the comparatively thin metal with its corrugations, and demonstrates another example of the interplay of decoration with functional design. The bold cast scrollwork of the rim and the cast lion's mask handles give added weight and dignity to the piece, while the delicately engraved armorial cartouche provides a focal point which unites the whole composition.

The use of applied cast decoration grew steadily in popularity, particularly among the Huguenot smiths, first with the application of cast strapwork replacing the earlier cut-card work, and in the high rococo period of the twenty years from 1730 to 1750, this form of decoration achieved remarkable standards at the hands of Lamerie and his circle. The pair of sauceboats (Fig. V), with their ladles

and stands of 1733 and 1739 (the latter year the date of the stands), are excellent examples of the cult and demonstrate the richness which surrounded the inhabitants of the Palladian town and country houses of the early Georges. The secondary technique of flat-chasing, by which a sparkling surface in apparent relief is produced by hammering and matting the silver without removing metal, contributes largely to the richness of the whole, and in the lacy effect it achieves at the hands of the leading craftsmen is one of the most attractive features of English silver, a technique which never seems to have reached the same lively success in Continental schools.

Alongside the highly decorated pieces to suit the taste of the dilettante patron who commanded the best from the leading smiths of the day, the traditional use of plain serviceable silver in the home continued. To many people today such pieces as the kettle of 1726 (Fig. VI) make a more immediate appeal than high technical virtuosity. Into such pieces there seems instilled at times almost a touch of naivety, which perhaps we may think brings us nearer to the maker's own self, almost as an old master drawing sometimes



Fig. V. One of a pair of George II Sauceboats, Stands and Ladles, by Paul De Lamerie, 1733 and 1739. Messrs. S. J. Phillips.

ENGLISH SILVER FOR COLLECTORS



Fig. VII
(right).
George II
Teapot, 1736.
Messrs. Birch
and Gaydon
Ltd.



Fig. VI (left).
George I
Tea Kettle.
Overall height,
12".
By David
Williaume, Jr.,
1726.
Messrs. Mallett
& Son
(Antiques) Ltd.

seems more imbued with the inspiration of the moment than the finished gallery picture. Looking at the kettle reproduced here, one is inclined to doubt whether the younger Willaume considered such a piece as a serious exercise in his craft, and to think instead that the piece grew "out of his head," as his hands evolved its shape under the hammer, following the innate skill brought to them by the years of his apprenticeship to his father, the older David. One may criticise the stand as not quite large enough for the body it supports, but cannot help but feel that it is this very fault which gives the piece its air of unsophisticated charm. One is reminded somewhat of the delightful engravings of the silversmith's trade-cards, in which kettles, coffee-pots and cups of whimsical proportions and design perch on rococo scrollwork framing the matter-of-fact announcement of the worker's name, address and business.

The teapot of 1736 (Fig. VII), on the contrary, is a thoroughly planned and balanced production, belying in its simplicity the skill needed in its making. The method of construction of such pieces,

not always realised, is that the body and lid were raised by hammering from one piece of metal, leaving what is to become the base of the body as the opening of the shape formed; the lid was then cut out with its hinge in one piece from the body, and strengthened with an applied rim, the base and cast foot added below and the cast spout and handle sockets at the side and the form is complete. One of the advantages of this construction, apart from the ease in making, is that the flush lid, having been cut from the aperture it closes, is of necessity a perfect fit, reflecting the workmanlike method which the maker brought to its construction.

We must remember that the name of the craftsman in gold or silver, in its original use of the word "smith," implies, first and foremost, skill with the hammer, and without this we can expect little success in the production of fine vessels in the precious metals. An excellent example of the aesthetic value that skilful hammerwork can bring to a piece is the coffee-pot of 1755 (Fig. VIII) shown here. The subtle variation of curved fluting, produced solely by the hammer, provides a lovely play of light on the surface, which is given variety by the spout cast in a variation of the main theme of the body, and the gadrooned foot and cover bounding the vertical emphasis of the flutes. There is a unity of design here which stamps the piece as the work of a craftsman, whose hand and eye combined so eminently to produce this lovely piece.

An almost identical outline can be seen in the small waiter of 1777 (Fig. IX), a simple piece which relies entirely on the decorative form of its border contrasting with the entirely unadorned centre, and serves excellently as a tailpiece to recall that innate dignity and control of his material that characterises the English silversmith throughout the XVIIth and XVIIIth centuries, and which makes his creations so graceful an adornment to any home of his own or any later period.

M.A.Q.



Fig. VIII
(left).
George II
Coffee-pot,
9½" high.
By
William
Cripps,
1755.
Messrs.
Holmes Ltd.

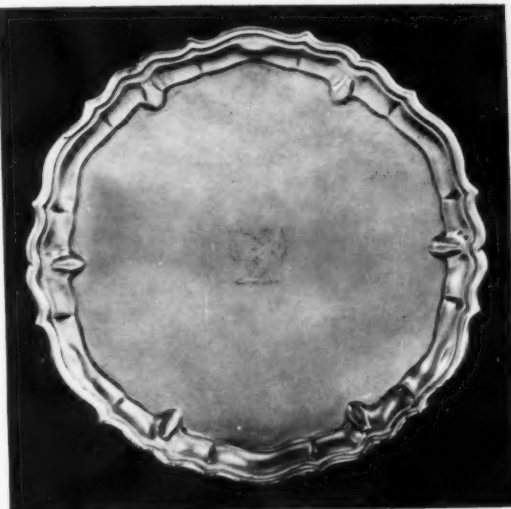


Fig. IX
(right).
George III
Waiter,
7½" diam.
By R.
Makepiece
and
R. Carter,
1777.
Messrs.
Wartski
Ltd.

THE LEGACY FROM THE PAST—As seen in the Galleries



Fig. I (left).
A Scottish
mahogany
settee, carved
with a
Jacobite
emblem.
Circa 1735.
John Bell of
Aberdeen.



Fig. III
(right).
A mirror
with a walnut
and
burnished
water-gilt
frame.
Circa 1730.
Charles
Woollett
& Son.

"THE supply of antiques must surely soon come to an end" is a remark frequently overheard; in fact it has been overheard for about forty years. "It is safe to predict that in fifty years from now . . . the vast mass of old-world work will be in the United States" was the confident view of two English authors of a book published in 1911. The first point of view takes it for granted that works of art can be "used up," whereas in point of fact, short of actual destruction or imprisonment in a museum, they are, for the most part, passed from home to home as death, misfortune or mere change of taste dictate. What is mine today may be yours next year, or—even—the reverse. The second opinion simply overestimated America's capacities, and made no allowance for the determined use which British collectors would make of their purses.

The fact remains that the wealth and activity in this country, during the past three centuries, in acquiring and making works of art, have left us a legacy which is far from exhausted. This is amply shown by the showrooms of antique dealers throughout the country, and by their stalls at the Antique Dealers' Fair.



Fig. II (left).
An early
XVIIIth century
walnut bureau-
cabinet.
T. Crowther
& Son.

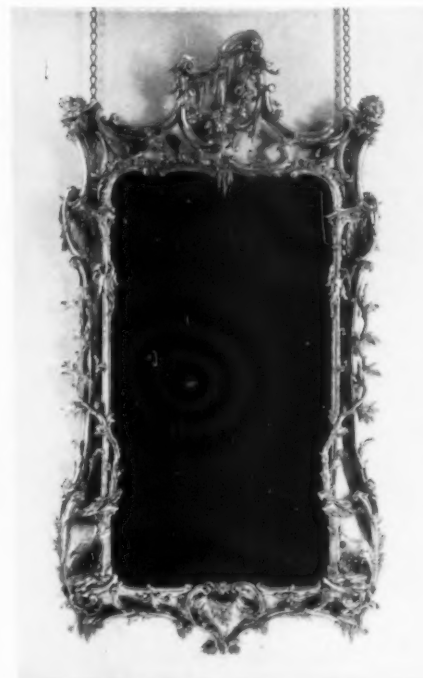
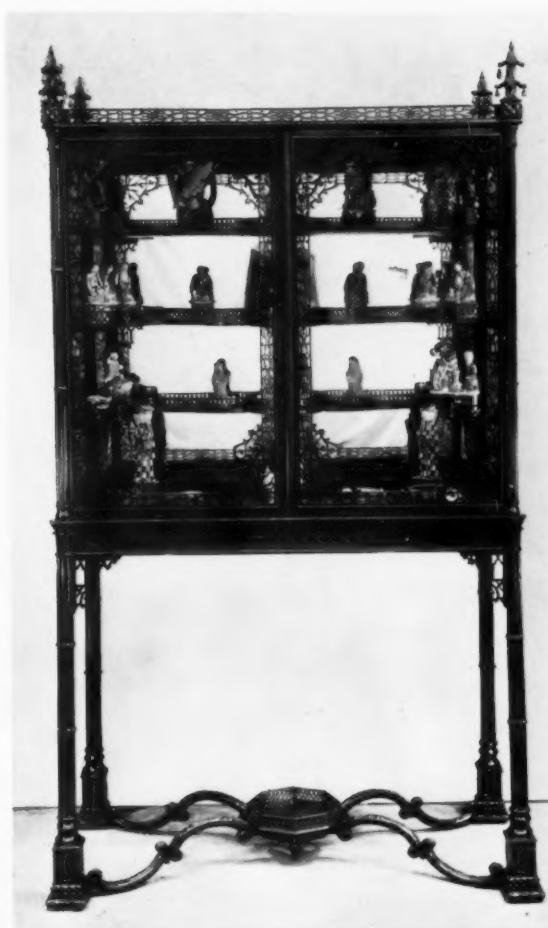


Fig. IV (right).
A Chippendale
wall mirror
in a finely
carved giltwood
frame.
Circa 1760.
Moss Harris
& Sons.



Fig. V (above). An early George III mahogany serpentine-fronted dressing chest. Circa 1765. James Oakes.

Fig. VI (right). One of a pair of Chinese Chippendale mahogany display cabinets. Circa 1765. Frank Partridge & Son Ltd.



In the XVIIIth century walnut had speedily ousted oak as the fashionable wood for furniture, but was not itself as easily supplanted. Although mahogany was freely imported after 1733,¹ the use of walnut continued until the end of the reign of George II. The bureau-cabinet in Fig. II is in straight-grained walnut, and, with its high arched cornice and urn finials, is typical of the architectural furniture of the early XVIIIth century.

The mirror in Fig. III, circa 1730, has a finely proportioned frame of figured walnut, with the enrichments in carved wood, gesso and burnished water-gilt. Again, the design is architectural, and intended to suit a Palladian background. As we know from XVIIIth century accounts, mirrors were a most costly item, not for their elaborate frames, but more for the actual plates. In the accounts for furnishings supplied to the Royal Family by Benjamin Goodison (*fl.* circa 1727-1767) a pier glass in a tabernacle frame is charged at £50, whilst a "carved and gilt table frame for a marble top with festoons and ornaments" is no more than £13 15s.

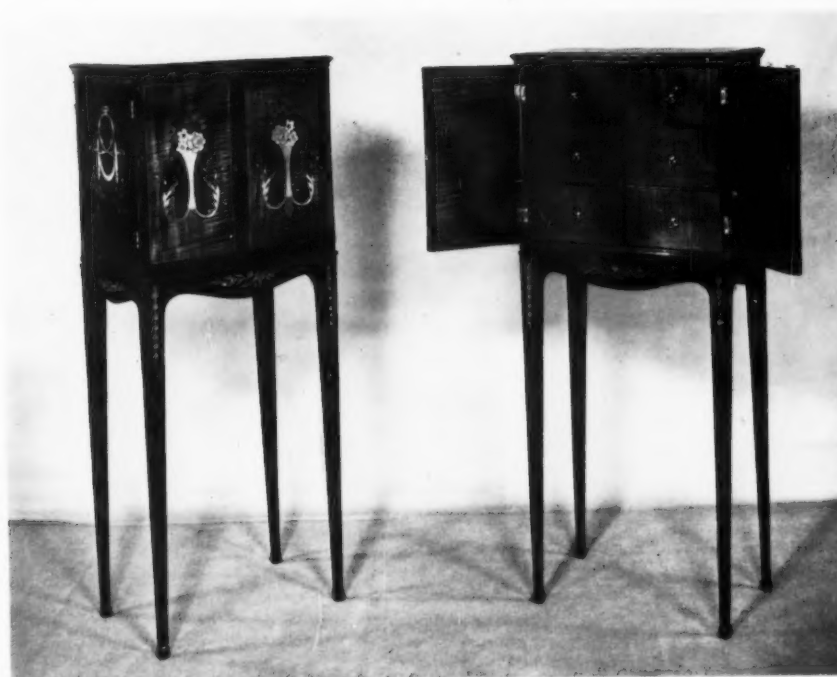


Fig. VII. A pair of small Hepplewhite cabinets, with marquetry decoration on a sycamore ground. Circa 1780. J. M. Botibol.



Fig. VIII. (a) A Sheraton painted and inlaid satinwood secretaire.
(b) A late XVIIIth century mahogany oval cellaret.
Gregory & Co. Ltd.

Between 1714 and 1715 John Gumley and James Moore supplied "a large glass in a gilt frame" for £156, whilst a "table and stands finely gilt for their Royal Highnesses the Prince and Princess of Wales' Privy Chamber" cost £45.² Despite the vast change in the value of money during more than two hundred years the cost of such mirrors today compared with then differs little.

The Chippendale mirror in Fig. IV is some thirty years later, and could hardly differ more from the earlier frame. It has been conceived as a separate entity, a piece of decoration, rather than as an extension of an architectural plan. Its feminine *chic* is a remarkable contrast to the stalwart masculinity of the early Georgian

design. The latter was derived from Roman art of the 1st century, as taught by the English School of Palladians; the Chippendale frame is an interpretation of the *rococo* of the Court of Louis XV.

The serpentine-fronted dressing chest of drawers, seen in Fig. V, is about the same date as the Chippendale mirror, *circa* 1765, but it has all the true English characteristics. The ornament is restrained to a minimum, it is unassuming, eminently practical and of excellent workmanship. This is made of Cuban mahogany, the variety which replaced the Spanish or "San Domingo" wood after about 1750. As has been said, mahogany made its first appeal largely on account of its novel reddish tone. This tinge has now faded to a deep brown colour, and has acquired a rich mellowness infinitely preferred by present-day collectors. This wood came, in fact, from the West Indies, but was termed Spanish on account of the then Spanish dominion over the Islands. Cuban mahogany is less heavy in weight, and is noteworthy for a special marking known as "curls." Generally speaking, the Spanish wood, as found in early Georgian furniture, has comparatively little figure, although it must be said that examples exist which do show fine marking.

The top drawer of this dressing chest is fitted with a hinged looking glass and various boxes and compartments, as useful for modern needs as they were in the mid-XVIIIth century.

Fig. VI is one of a pair of rare Chinese Chippendale display cabinets. The carving on the mahogany frames exhibits that high quality which can be expected in the best mid-XVIIIth century London cabinet work. The legs of the stand are of the "cluster" type, which is typical in Chinese Chippendale furniture, and the cross stretcher revives a feature of William and Mary furniture—centring in a stand intended to take a piece of Chinese porcelain.

The pair of elegant small Hepplewhite cabinets, *circa* 1780, in Fig. VII show the influence of French design on English furniture. Marquetry has replaced carving as a means of decoration. Even so, it has characteristic restraint, and is less exuberant than would be likely in Paris. The frames are of sycamore wood, a material often found in furniture of the last quarter of the XVIIIth century. When this wood has been bleached to a silvery-grey tone it is known as hawewood.

Fig. VIII shows an unusual and attractive combined secretaire and bookcase, *circa* 1795, painted and inlaid on a satinwood ground. Again, this piece has that simplicity of design, combined with restraint in decoration and excellence of workmanship, which are the chief characteristics of the best English furniture. The mahogany oval cellaret, also seen in this illustration, is some ten years earlier in date, and has a feature which is particularly appreciated at the present time: a rich patina and a faded colour. Colour in furniture used not to be considered of great importance by the collectors of forty or so years ago, who as often as not called in the services of the French polisher. The process of French polishing, a disastrous invention of Victorian times, consists in stripping the wood of its original surface and with it of course its patina. A coat of shellac dissolved in methylated spirits is then applied and polished. The result is that the surface is indistinguishable from a gramophone



Fig. IX. A Coromandel wood dressing or drawing-room table, with a shaped flap at the back; an unusual companion to the sofa table.
Richard Grose Ltd.



Fig. X. One of a set of three XVIIth century Flemish tapestries. 12 ft. 9 in. by 6 ft. 7 in.

The House of Perez.



Fig. XI. An Aubusson carpet woven in pastel shades.
J. M. Pontremoli.



Fig. XII.
A XVIIth century Kula prayer rug, with rust-brown mihrab and blue borders.
C. John.

cabinet, and not only is the natural beauty of the wood obscured, but the glassy surface becomes a disturbing mirror for distorting other objects in the room.

The dressing or drawing-room table in Fig. IX is of special interest, in that it is an unusual companion of the common sofa table. It is constructed of finely-figured Coromandel wood, with gilt-metal handles and paw feet. In place of the side flaps of the sofa table, it has a shaped flap at the back. It could equally well be used as a writing table or to go behind a settee, for a lamp and other necessities.

The tapestry illustrated in Fig. X is the largest of a set of three XVIIth century Flemish panels, woven in glaucose greens, browns, red and ivory; the colouring associated with the Flemish "verdure" panels. The subject is far more animated and entertaining than is usual in the verdures, a group of boys are garlanding a docile leopard with festoons of fruit, and in the background are a harbour and mountains.

A natural adjunct to the fashion for Regency furniture and decoration is a great demand for Aubusson tapestry-woven carpets. Large quantities of these must have been imported into Great Britain during the early XIXth century, and with their typical pastel colours and designs of full-blown cabbage roses and formal scrolling, they are eminently suitable for use with late XVIIIth century and Regency furniture. The Aubusson carpet in Fig. XI has a ground colour of pale ivory and the design in pastel shades of pink, green and yellow. In contrast to this, Fig. XII has the emphatic colouring of the East. This XVIIth century Asia Minor Kula prayer rug has a rust-red mihrab (i.e. the plain centre panel which represents the floor of the mosque; the stylised design at the top of the middle panel indicates the lamp) and borders in tones of blue.

¹The import duty on mahogany was removed in 1733.

²Georgian Cabinet Makers. Ralph Edwards and Margaret Jourdain.



"Gamblers," by Cézanne.
Auguste Pelleri Collection,
Paris.

From *The Art of Seeing Art*,
by Prof. Matteo Marangoni.
Published by Shelley Castle
Ltd. 36/-.

BOOK REVIEWS

ONE HUNDRED MODERN FOREIGN PICTURES. Tate Gallery.

88 PICTURES BY FELIX TOPOLSKI. Methuen. 42s.

PARMIGIANINO. By Sydney Freedberg. Oxford University Press. 82s.

EARLY TUDOR COSTUME. By James Laver. Harrap. 10s. 6d.

ELIZABETHAN AND JACOBEOAN COSTUME. By Graham Reynolds. Harrap. 10s. 6d.

THE DRAWINGS OF HENRY FUSELI. By Nicholas Powell. Faber. 25s.

FLORENCE. By Edmond-Rene Labande. Nicholas Kaye. 18s.

IT is one of the heartening things in the culture of our time that our publishing houses continue to issue first-rate art books with wealth of illustrations which in spite of the terrifying cost of colour reproduction provide colour plates to a satisfying degree. The issue of such books since the end of the war has been almost phenomenal—and still they come. Often the publishers take advantage of the appearance on the Continent of some especial volume or a series, and arrange to issue an English edition: a wise co-operation since the all-important plates speak an international language, and the text, dependent as it is chiefly upon sound scholarship and factual information rather than upon literary finesse, can usually be quite adequately translated.

At the forefront of art books to be discussed one fine volume of *One Hundred Modern Foreign Pictures* published by the Tate Gallery is impressive. The large format gives opportunity for plates 10 inches by 8; an important factor, for small scale is the nightmare of the art book producer. Alas, we have no colour in this volume, but very clear photogravure which is the next best thing. The brief Introduction by John Rothenstein is a model of

compactness, and a sound estimate of men and movements, helped by apt quotations from other authorities, such as Maritain on Rouault, and Wyndham Lewis on Picasso (a little too much of this). The judgment, however, is balanced and critical, and sees the obvious shortcomings of artists and schools, and this is a virtue in face of the spate of adulation which some critics lavish upon these foreign painters. I found the cover design definitely ugly in the self-conscious modern manner, with a variety of bad lettering, bad spacing, mixed italics and roman, and confusing colour. The money wasted upon this would have been better spent on one first-rate colour reproduction as a frontispiece.

One volume which came near the ideal was a monograph, *88 Pictures* by Felix Topolski. Excellently reproduced in this selection of his brilliant pictorial journalism, Topolski presents life as we know it: vivid, kaleidoscopic, tragicomic, terrible, brutal, absurd. His highly individual method—a kind of automatic drawing in which pen, pencil or brush create the subject with a thousand dynamic lines—may lack clarity but never movement or vitality. The spirit of place and people comes first, the form looks after itself. Rarely it fails, as in the portrait of Wells, and the result is mere mush; usually it succeeds marvelously and we have terrifying truth to life which is never static. Only Jack Yeats among modern artists has anything of the quality. (Somebody should study the racial likeness between Irishmen and Poles.) East, west; India, China, Poland, Germany, Ireland; from ambassadorial *soirée* to Belsen, U.N.O. to the Nuremberg trials, the contemporary scene is here. Harold Acton contributes an introduction sponsoring Topolski's realism and lively content and trouncing the abstractionists and their kind with wit and erudition. A first-rate opening to an exciting book.

Back into the remoter past. The vortex of detailed art scholarship has moved from

THOMAS ROWLANDSON: His Life and Art

Bernard Falk

THOMAS ROWLANDSON, whom Mr. R. H. Wilenski, the art-historian, has called "the greatest of English caricaturist-commentators," is comparatively little known to the general public today, though his reputation amongst art connoisseurs has never been higher. This volume, which contains Mr. Falk's new and authoritative life of this fine artist, based on the latest available information, together with details and an appreciation of his paintings and drawings, and magnificently illustrated with twelve four-colour plates and forty-eight plates in monochrome, is, we feel, a volume of considerable importance.

63/- net.

HUTCHINSON

EUROPEAN POTTERY

by MARIA PENKALA

*A Survey of the Art of the European
Potter from 1400 to the Present Day*

WITH 5,000 MARKS

on Majolica, Faience and Stone-
ware reproduced in facsimile.

This new volume complements Maria
Penkala's earlier work on the Marks
on EUROPEAN PORCELAIN.

Thick royal 8vo., full cloth, 425
pages with 124 half-tone illustrations
on 35 plates hors-texte and 4 pages
of bibliography. £3/10/-

A. ZWEMMER LTD.

76-80 CHARING CROSS ROAD,
LONDON, W.C.2

The Art of Seeing Art

with 144 beautiful illustrations
and an introduction by
Frank Slater

This famous book by Professor
Matteo Marangoni, of Milan Uni-
versity, which was reprinted six
times in Italy and reproduced in six
European countries has now been
translated into English and will be
welcomed by all admirers of Art
and those who wish to understand
the beauties of the great Masters
and indeed of all Art.

Giles de la Bedoyere writes in
CATHOLIC HERALD

"... The 144 well-chosen illustra-
tions are a lesson in criticism them-
selves. ... But the true value of this
book—the reason for its interna-
tional fame—is Signor Marangoni's
own capacity for appreciation.
Through his eyes, it is easier to
understand and to love the paint-
ings of the mighty. ..."

price 36/- nett

from all booksellers

Shelley Castle Ltd.
115 SALUSBURY ROAD,
LONDON, N.W.6

Europe to America where the wealthy univer-
sities and culture groups endow the research
of scholars and the publication of their investi-
gations. *Parmigianino*, by Sydney Freedberg,
is a case in point. It originates from the
Harvard University Press and comes to us
through the Oxford University Press which so
often and so finely functions in such intro-
ductions.

Fortunate in having American financial
backing, the author was less so in that the
book was written in America during difficult
years, with most of the originals away in
Europe, and certain essential photographic
material at Parma in the official hands of
Professor Quintavalle, a rival Parmigianino,
who was himself pressing forward with a
monograph on the subject. There are hints
of trouble.

Mr. Freedberg has, however, given us a
book which will for a long time be the authority
on the artist as well as an object-lesson approach
to the Mannerism to which Parmigianino
evolved. The *Catalogue Raisonné* is in the best
sense *raisonné*. The illustrations well cover the
ground of the paintings, portraits, details from
these and drawings for them. As with so many
American art books, there is no colour repro-
duction so that we have not even an approxi-
mate indication of this: an uncourageous
policy, I hold, in American publishing. My
other criticism of this book would be a certain
heaviness and humourlessness in the actual
writing, though I grant that Parmigianino is
no subject for frivolity.

Against this expensive book one would set
the excellent series of monographs of "Costume
of the Western World" which under James
Laver's editorship are being issued by Harraps.
The plan is to publish 36 separate volumes
dealing *seriatim* with costume from the ancient
world to the XXth century, and each containing
eight colour plates and more than forty mono-
chromes taken from contemporary art sources.
The two volumes just issued are *Early Tudor*
and *Elizabethan and Jacobean*, respectively
written and the pictures annotated by James
Laver and Graham Reynolds. Comfortable
slim quartos beautifully printed, with plates
which in each case are an absolute anthology
of the art of the time which carries us well
beyond the mere question of costume into
wide fields of social affairs, and pure art
matters. Printed in Holland, the plates are
inclined to be slightly flat and lifeless, but the
typography is delightful.

Another series of monographs is that of
drawings under the editorship of Dr. K. T.
Parker, of the Ashmolean, and an early volume
in this is devoted to *The Drawings of Henry
Fuseli*, by Nicholas Powell. The rising interest
in Fuseli more than justifies this book, for
hitherto little has been written specifically about
the drawings of Fuseli, though the important
monograph by Paul Ganz published by Max
Parrish two years ago must not be overlooked.
This and Mr. Powell's new study will lay the
foundation for future investigation. Mr. Powell
endeavours to establish those absolute character-
istics which ensure Fuseli authorship, not least
of which is the artist's left-handedness. A
selection of more than sixty plates illustrates
his theories.

Finally, *Florence*, by Edmond-Rene Labande.
An art book? A guide book? A general
pleasant chatty book? It is hard to define, but
for those who know Florence a souvenir and
a nostalgic book, and for those who don't a
stimulant to travel. It tells the story of the city
in simple attractive style. Most important, it
illustrates Florence and its art in scores of
photographs, many of them specially taken and
all of them excellently reproduced in photo-
gravure. The volume has been printed in
France and is a fine production. It would
have been helped by a general index as well
as the one of artists.

FABER BOOKS

The Art of Wyndham Lewis

edited by C. HANDLEY-READ

The first monograph on this great
painter and writer.

With 53 plates, 4 in colour. 42/-

Fertile Image PAUL NASH

Paul Nash's photographs are 'remark-
able for their photographic merit, apart
from their importance towards an
understanding of Paul Nash's painting
—intensely personal and revealing.
—Queen. Edited by Margaret Nash.

With 65 photographs. 30/-

Whistler JAMES LAVER

A new, revised edition of this standard
biography. Fully illustrated. 25/-

Southill

'The home of the Whitbread family
since the end of the 18th century,
Southill is here described by a panel
of experts in all the fascinating detail
of its architecture, pictures, sculpture
and library.'—Queen.

With 90 photographs. 25/-

Arrest and Movement

H. A. FRANKFORT

This 'admirably produced and richly
illustrated book attempts an interpre-
tation of the very different arts of
Egypt, Mesopotamia and Crete based
on a wholly new point of view. . . .
Mrs. Frankfort's conclusions have real
value.'—Listener.

With 196 illustrations. 50/-

The Artist's Handbook of Materials and Techniques

RALPH MEYER

'Will become the standard work of
reference.'—The Times Educational Sup-
plement. Illustrated. 42/-

The Drawings of Francesco Guardi

J. BYAM SHAW

With 80 pages of plates. 27/6

The Drawings of Henry Fuseli

NICHOLAS POWELL

With 64 pages of plates. 25/-

The Drawings of Richard Wilson

BRINSLEY FORD

With 80 pages of plates. 27/6

Tudor and Stuart Drawings

JOHN WOODWARD

With 64 pages of plates. 25/-

FABER BOOKS

THE ART OF SIR FRANCIS GRANT—continued

about this painting which depicts a setting that we are not likely to look upon again. It portrays an era of affluence and leisure when sportsmen congregated every year at Melton Mowbray for the season's hunting.

There was nothing soft or sentimental about these men, one of whom, Lord Gardner, is said to have been out with hounds on no less than one hundred and thirty-eight occasions in one season.

Readers may probably remember that in *APOLLO* of December, 1950, there was an illustration from a painting by John Ferneley of Lord Gardner's two hunters, Sambo and Pilot, which shows the beautiful type of horses which were ridden in those days.

I was interested to read in *The Melton Mowbray of John Ferneley* the following extract: "In a book of hunting songs, collected by S. C. Masters, and published in 1883, a classified list of the best performers at Melton between 1820 and 1830 is given, with all the formality of a University honours list, 1st, 2nd and 3rd classes." Guy Paget then goes on to observe, "What a flutter there must have been in the dovecotes of Melton! The author (or authors) has remained anonymous. I tremble to think of his fate if he had ever been known."

Between the beginning of the present century and the first World War, I can remember the Hunt Breakfasts that took place on special occasions, not of course the type of breakfast that Sir Francis depicts, but a much later and lighter collation although none the less enjoyable. I can recall a pleasant yearly gathering of sportsmen when the meet of the staghounds took place at Moor Hall, and we were liberally and hospitably entertained by the popular Master before the deer was uncartered. The uncartering took place in a field in the Park out of which there was a formidable fence to negotiate with a ditch deep and wide enough to accommodate comfortably a horse and rider. I think many of us must have blessed the good host who provided an excellent jumping powder, a special brand of cherry brandy, that helped to send us bravely and merrily on our way.

Although probably his most famous picture and the first to be exhibited at the Royal Academy in 1834 is "The Melton Hunt Breakfast," Grant was at his best at equestrian portraits, for example Lord Poltimore, the Duke of Beaufort, and Charles Trelawney of Coldrenick were among the many contemporary Masters of hounds that he painted well. He was in fact the foremost artist of his day at that style of work. Being himself a hunting man he made no technical errors in his pictures.

Life at Melton was expensive and Grant soon found that he was living beyond his means. So it was that he took to painting as a professional. He was fortunate in his teacher, who was John Ferneley, and the master's technique is sometimes noticeable in the drawing of his horses, but Grant was a better painter of men than his teacher.

Although in his early period he painted principally the Meets of hounds, he could also paint a hunt in action, and this in a manner reminiscent of Ferneley. There is a good sketch in oils of a run with the Duke of Buccleuch's hounds at Bowhill.

In 1866 Grant was made President of the Royal Academy. As far as I can remember he was the only sporting artist ever to be elected to that honour, except, of course, Sir Alfred Munnings in recent years, and I think this particularly significant in an era when not more than about ten sporting artists achieved the normal status of Academician.

His output of paintings was considerable. At the Royal Academy alone he exhibited over 250 pictures. Many of his pictures were of sufficient importance to

have been engraved and widely published at the time. Yet it is strange that in spite of this large output, so very few of his pictures come on the market.

In 1900 Sir Walter Gilbey's *Animal Painters* was published. This contained the names of 41 artists, but Francis Grant's name is not among them. Eleven years later, when the third volume appeared, there was a chance to correct this omission. In the further 22 names which appear, there is still no mention of Grant, so that it would seem that as late as 1911 his work could not have been held in high esteem by one of the leading chroniclers of the day.

Like some other Presidents of the Royal Academy his reputation has decreased since his death, and wrongly in my opinion as his work is a great deal better than many whose fame has survived. Ferneley painted a fine picture of this handsome artist on a horse called Grindal. He looked even better on a horse than on his feet.

Grant died in 1878 and was buried at Melton Mowbray where he had spent so many happy years during his lifetime. He left twenty thousand pounds, which was a lot of money in those days.

• • •

COVER PLATE

JAN VAN GOYEN, if he were not the absolute pioneer of the homely Dutch landscape, was certainly its first populariser. Hercules Seghers had preceded him; so had Esias van de Velde, one of the five masters under whom he studied. Indeed, it may well have been Esias van de Velde's lovely "Ferry Boat," now in Amsterdam, which showed his enterprising pupil the way to popularity.

Born in Leyden in 1596, Jan was a boy of thirteen when his country was liberated and the great day of Holland's freedom and prosperity dawned. For that prosperity he catered in the indefatigable manner which characterised all he did. A trip to France; a short stay in Haarlem; and then he settled down for his first long period in Leyden, where he married in 1618. Thirteen years afterwards he moved to The Hague, where he worked steadfastly until his death in 1656.

Van Goyen had all the industry of his people at that period. Along with his painting he speculated in bulbs, in house property, and in pictures. His recklessness brought him at one time to bankruptcy; but there was always the asset of his genius in producing pictures of Holland as his proud fellow-countrymen knew and loved it: the simple villages, the busy waterways, the watermen at their tasks, and above all the vast cloud-ridden skies which unconsciously brought a new thing into European art. As with so many of the Dutch landscapists, the horizon line is usually low on the canvas, the sky is the subject. For his purpose van Goyen invented a lovely golden tone, and usually almost carried out his picture in this blond tonality. The picture reproduced, "The Mouth of a River," is rare in its wider range of colour and tone than the mass of van Goyen's work. He has always been a favourite master, and more so than ever since the Impressionists taught us to appreciate lively and nervous brushwork, light tones, and the effects of light upon landscape. The criticisms of Fromentin, "uncertain, volatile, and evaporated" have been recognised as virtues since his day, and Jan van Goyen continues in favour.

"The Mouth of a River" is at present in the possession of Eugene Slatter, at whose Old Bond St. Gallery it is now being shown.

• • •

DRESDEN GROUPS

B.M.E. (Cork). As far as can be told from the photographs of the two groups, one of a lady in an elegant sedan chair, in earnest talk with a young man, and two attendants, one eavesdropping and the other tiptling; the other, two finely dressed couples at table with attendant pouring out drinks, they are late XIXth century Dresden copies of the groups made at the same factory at the end of the XVIIIth century. The mark you mention, "blue crossed sticks with the blue line across where they meet," would be the crossed swords of the Dresden factory. A somewhat similar group, circa 1775, is illustrated by Mr. W. B. Honey in *Dresden China* (plate LVIII (b)) but it will be noticed that the detail of this is finer than in your figures. As regards the present value, it is of course impossible to advise without seeing them, but we can say that the worth of good quality XIXth century Dresden groups has been rising steadily since the war.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. An unframed picture signed by M. D'Hondecoeter and dated 1682, entitled, "Long Live the King," and painted with a concert of birds conducted by an owl, 60 in. by 74 in., made 380 gns. at a sale at Christie's. A good price, 260 gns., was paid for a painting, a view near Dedham, by F. W. Watts. Four London coaching pictures by J. C. Maggs, 13½ in. by 25½ in., made 105 gns.; and 75 gns. for "The Troubadour," a panel by S. Montegazza.

A Canaletto school pair of Venetian pictures, in another sale, made 250 gns.; a Jan van Scorel panel of the Madonna, 20 in. by 16 in., 170 gns.; and a Verbruggen school flowerpiece, 29 in. by 24 in., 140 gns. "Two Huntsmen" signed by J. N. Sartorius and dated 1803, 27 in. by 35 in., made 140 gns.; and a design for a ceiling, 71 in. by 91 in., of a nymph and cupids, by De Wet, 120 gns. Some drawings included one by Archibald Thorburn, 1923, of mallard, 20 in. by 29 in., 90 gns.; two other wild bird drawings by the same artist, 46 gns.; and a study of two dogs by Sir E. Landseer, 12 gns. "The Young Gleaners" by Birket Foster, 8 in. by 7 in., made 95 gns.; and a small Constable drawing, 6½ in. by 9½ in., from the collection of Captain Hugh Constable, 34 gns.

Sotheby's sale of 7th November included some interesting Old Master drawings, including one by Rembrandt, 6½ in. by 8½ in. This was of Isaac refusing to give his blessing to the returning Esau, in pen and ink, and made £220. There was also the pen and ink drawing of Hercules by Jan Gossaert (called Mabuse). This well-documented drawing, 8 in. by 4 in., brought £160. A pen and ink and coloured wash drawing of a woman seated by a village pond, by Vinckebooms, 6 in. sq., brought £48; and a Watteau drawing in red chalk, of the Infant St. John the Baptist, after Campagnola, 7 in. by 18 in., £42. A gouache of a rocky landscape, signed by Hans Bol and dated 1579, 5 in. by 7 in., made £78.

With the paintings was a portrait of Madame Zéphirine de France, daughter of the Dauphin, at the age of one year, by J. M. Nattier, signed and dated, 1751, 29 in. by 36 in.; this made £1,000. Another interesting picture, of Pope Urban V confirming the Order of the Gesuati, had been considered lost and is the only known work of Jacopo Fallaro. It once decorated the outside organ wings in the old church of the Gesuati at the Zattere in Venice. These panels, which have been joined, were attributed to Titian by Marc Boschini in 1664, and since then the archive entries and guide books have repeated this attribution. This large panel, 99 in. by 84 in., brought £280.

Another important lot was a fragment from a sketch for the "Burial of the Count of Orgaz" in S. Tomé in Toledo, by El Greco. It was the heads of the four apostles, canvas on panel, 2½ in. by 4½ in., and made £900. A Luca Giordano picture of St. Lawrence of Giustiniani of Venice distributing charity, from the Blenheim collection, 1886, 46½ in. by 62 in., made £700; and a G. B. Tiepolo, "The Triumph of Faith over Paganism," 24 in. by 14 in., £60. A XIVth century Florentine panel, an episode from the life of a saint, 7½ in. by 13 in., £210.

A Jacob van Ruysdael signed landscape with a large group of trees, 31 in. by 38 in., brought £480; and a "Breakfast Still Life of Metal and Glassware," by C. De Heem, 23 in. by 32 in., £165. A Jan van Huysum bouquet of summer flowers in a sculptured urn, 31 in. by 24 in., made £250; and "A Village on the Banks of a River," by A. J. van Croos, 23 in. by 32 in., made £140.

With the French pictures was a portrait of a young girl with a wreath of vine leaves in her hair by J. B. Greuze, 18 in. by 14 in., which sold for £125.

Earl Cowley and his trustees sent some pictures to Phillips, Son and Neale, including a Dutch winter landscape by B. C. Koekkoek (1803-1862), which sold for £360; "Le Postillon," signed by Alfred Dedreux, 30 in. by 36 in., £270; a XVIIth century genre picture, signed by J. B. Madou and dated 1845, £205; and an English XVIIIth century school landscape picture of Wanstead House and park, £195.

At Robinson and Foster's a Spanish school unframed picture of a scriptural subject made £115 10s. A Still Life by W. Kalf made £44.

FURNITURE. Two important pieces of William Kent furniture were sent for sale at Christie's. Both came from Wilton House, Salisbury, having been given away as wedding presents by the 12th Earl of Pembroke in 1822. A mahogany knee-hole writing desk, with a rectangular leather-covered top and carved with lions' masks suspending acanthus leaves, claw feet, and Vitruvian scrollwork, 48 in. wide, made 880 gns.; and a mahogany cabinet, with glazed doors in the upper part and a writing slide and cupboards below, with a broken pediment and carved and gilt with Vitruvian scrolling and other ornament, 56 in. wide and 7 ft. 7 in. high, 460 gns.

A rare pair of Sheraton rosewood bow-fronted commodes in the same sale sold for 1,100 gns. These had shelves, drawers and pigeon-holes, and the doors had recessed oval panels inlaid with satinwood lines, 31 in. wide.

A Chippendale mahogany serpentine commode, with a brushing slide and four long drawers, the top drawer with divisions and boxes, 44 in. wide, made 160 gns. Regency furniture included a mahogany oval breakfast table banded with satinwood and kingwood, on a turned support and reeded curved legs, 60 in. wide, 150 gns.; and a set of ten mahogany chairs, including two armchairs, with 'X'-shaped supports and turned tapering legs, the seats covered in red leather, 270 gns. A set of six Hepplewhite mahogany chairs, including a pair of armchairs, in the French style, with moulded arm supports and cabriole legs, 165 gns. A pair of Sheraton satinwood card tables with break fronts and 'D'-shaped tops, painted with wreaths and with mahogany borders and lines, 37 in. wide, 78 gns.; and a Sheraton mahogany dressing table, with a serpentine front and a sliding mirror, 24 in. wide, also 78 gns.

Sotheby's sale of 2nd November included a small property of good quality simple Georgian furniture, sent for sale by Mr. E. S. Godden. This included a good set of eight Hepplewhite mahogany dining chairs, including two armchairs, with rectangular backs each with three pierced splats, and with the seats covered in nailed horsehair. These made £320, and a Master's Chair, almost identical to the dining chairs, brought £40. The seemingly ever-rising price of sofa tables is instanced by a bid of £130 for a small Regency example, 2 ft. 6 in. wide, in well-figured rosewood. This had end-supports and an arched stretcher. An attractive early XVIIIth century walnut armchair, which combined characteristics of the Queen Anne and early Georgian styles, had "shepherd's crook" arm handles and a splat pierced with open flutes, bringing £40. A Hepplewhite four-post bedstead, with the reeded front posts carved with drapery and palmettes, with silk damask curtains, box spring and hair mattress, made £58. Small Georgian chests of drawers have been steadily rising in value. A mahogany bowfronted example, 3 ft. 8 in. wide, with two short and three long drawers, brought £34. The unpopularity of early XVIIIth century jannaped or lacquer furniture is shown by a standing chest of nine drawers, painted with gilt Chinoiserie on a dark green ground, 4 ft. 3 in. high and 3 ft. 4 in. wide, which was "passed no bid."

Late XVIIIth and early XIXth century mahogany wine coolers, cellarettes, jardinières (often, in fact, converted from the two latter), plate carriers and peat buckets are small pieces of furniture which are now very much in demand. A Sheraton mahogany rectangular cellaret, of well-figured wood, made £42. A Regency plate carrier (i.e. a slatted bucket with an opening on one side, used for carrying a pile of plates into the dining-room), with double brass banding and a curved brass handle, 13 in. high, £42. These are now usually found doing duty as waste-paper baskets. A pair of small mahogany table wine coolers, with zinc liners, 8½ in. diam., £105; an Irish mahogany peat bucket, 15 in. diam., £52; another, similar, £50; and a pair of peat buckets with spiral ribbing on the circular bodies, 14 in. diam., £115. The same can be said of nests of coffee tables. A good quality set of four Sheraton mahogany tables made £60.

With some furniture sold at Phillips, Son and Neale belonging to Earl Cowley was an XVIIIth century mahogany serpentine chest of four drawers and a brushing-slide, 48 in. wide, which made £130, and a large Adam side table with a shaped and bowed front and satinwood and painted top, £185. A Georgian mahogany "capstan" or library table, on quadruple supports, made £140; and a Regency library table in rosewood and with inlaid brass lines, £72.

At the Motcomb Galleries a late Georgian two-pedestal mahogany dining table, 4 ft. 6 in. wide and extending to 7 ft. 6 in., made £130; and a set of six Chippendale mahogany standard chairs, carved with honeysuckle and interlaced splats, £70. A piece of Normandy walnut furniture, a type of dressoir, 3 ft. 5 in. wide, brought £27.

At Knight, Frank and Rutley's a set of twelve Regency chairs, including two armchairs, with 'X'-shaped splats, turned legs and seats in striped fabric, made £170. Twelve cream and green painted chairs of Sheraton style made £100, and a Regency rosewood sofa table, with a centre pillar, 5 ft. wide, £50.

At Robinson and Foster's a set of four Louis XVI stripped pine fauteuils, formerly at Holland House, made £94 10s., and a Queen Anne crossbanded walnut tallboy, 3 ft. 7 in. wide, £60 18s. A mahogany and satinwood-banded pedestal desk, 4 ft. 3 in. wide, brought £48 6s.

Rogers, Chapman and Thomas sold a Chippendale mahogany breakfront bookcase, 10 ft. wide, for £170. In the same rooms a pair of Hepplewhite mahogany armchairs, with shaped shieldbacks and square reeded legs, made £140.

SILVER. £250 was paid at Christie's for a Scottish hot-milk jug by the Edinburgh silversmith, Harry Beathune. This plain spherical jug was made in 1725 and weighed 9 oz. 12 dwt. An oval soup tureen and cover by Thomas Heming, with four scroll feet and a gadrooned rim, 1765, 72 oz. 9 dwt., brought £125; and a set of three George II octagonal casters of 1727, with the maker's mark S.W. (probably for Samuel Welder), 4½ in. and 5½ in. high, 35 oz. 5 dwt., £105. A George II bullet-shaped teapot of 1730, by Thomas England, with a gross weight of 13 oz. 4 dwt., brought £80. This was engraved with the Pierson coat-of-arms. A small plain sugar bowl and cover by William Darkeratt, 1728 and 1731, 7 oz. 11 dwt., made £78.

An interesting lot was an oval eperne inscribed "The Baptismal Gift of His Royal Highness William Henry Duke of Clarence A.D. 1789." It was evidently a gift from the Duke, afterwards William IV, to the son of the Canon of Windsor. Made in 1789 by Thomas Powell, 99 oz. 10 dwt., it brought £185. Another piece of silver with Royal associations was the Brighton Cup, 1805. This had plaques of a classical horse race and of The Steyne front of Brighton Pavilion before Nash's transformation, and an inscription. Made by John Emes in 1805, 124 oz. 10 dwt., it brought £190. A race cup and cover of 1803, weighing 125 oz., made £90.

Another sale at Christie's was devoted to Continental silver, described as the property of "a member of a foreign Royal House." Four German candlesticks, with fluted tapering stems, by J. C. Berger of Augsburg, 1793 and 1795, 121 oz. 10 dwt., made £300. An Augsburg rose-water ewer and dish of 1753, chased with sprays of flowers and rococo scrolls, 70 oz. 15 dwt., £145; and an Augsburg tureen, cover and stand by Salomon Dreyer, Augsburg, 1751, 38 oz. 13 dwt., £120. With the silver-gilt was a large 1825 Munich dessert service of dessert, ice and serving spoons, forks, etc., with a weight of 362 oz. for which £310 were bid. A French reeded fiddle-pattern dessert service, circa 1820, of various spoons and forks, 90 oz. 13 dwt., brought £95. A pair of French oval soup tureens, covers and stands of Paris make, circa 1820, maker's mark M.V.C., 354 oz., made £400; and a pair of French two-handled oval soup tureens and covers, 11½ in. wide, by J. L. Immlin of Strasbourg, circa 1750, 198 oz. 10 dwt., £500. A pair of Brussels two-handled double-lipped sauceboats, circa 1730, maker's mark A.L., 22 oz., £200; and five late XVIIth century German table knives and two-pronged forks, the handles inlaid with mother-of-pearl. £36. The large quantity of dinner plate also included a pair of large Strasbourg second course dishes, 1767 and 1768, 188 oz., 11 dwt., £200; a similar pair of dishes and cover, 1768, 113 oz., £210; and another pair of Strasbourg dishes, 1768, 90 oz. 12 dwt., £210.

The most notable piece in Sotheby's sale at the beginning of November was a George I tea kettle, of 1721, by Joseph Ward. This had a pyriform body, plain except for contemporary armorials, with an octagonal swan-neck spout with "duck's head" terminal; the circular lampstand had a slot, possibly for holding a strainer, and three double-scroll supports. The all-in weight was 83 oz. 11 dwt., and the final bid £1,020. There was also a rare Commonwealth two-handled bowl, gilt, and with the sexfoil body chased with plain and matted panels in an alternating design. The date of this was 1656 and the weight 19 oz. 6 dwt. It was engraved with the arms of George Powell, of Stokesley, Yorks., and his wife, Dorothy Colthurst. It had been in the Lonsdale Collection and made £580. Another lot was a silver knife box, with seventy-two silver-handled table and cheese knives, mostly 1798 in date. Such knife boxes are frequent enough in wood, but several experts at the sale said that they had never seen an example in silver. The makers were Peter and Ann Bateman, and the price paid £230.

There were also two George II salvers. One, by Robert Abercromby, of 1735, had finely engraved contemporary armorials and a "Chippendale" rim, 18 in. diam. With a weight of 88 oz. 2 dwt., this made £300, whilst the other, 22½ in. diam., with the maker's mark, W.C., 1745-6, also engraved with a contemporary coat-of-arms, 159 oz. 12 dwt., £175. A William and Mary feeding cup and cover, with the mark O.S., trefoil below, had a circular body with everted rim, slender scroll spout, and the lid with a turned finial. Weighing 7 oz. 16 dwt., this made £82. A rare Charles II caster, with a plain cylindrical body and the cover pierced with trefoils and quatrefoils, maker's mark M.G., 1674, 5 oz., brought £200. The earliest caster of this type illustrated by Jackson in his *History of English Plate* (Vol. 11, p. 834, Fig. 1079) is three years later in date.

Another Charles II piece, a porringer of 1666, maker's mark

I.G., crescent below, 4 in. high and 7 oz. 5 dwt., made £40; and a beaker of 1682, maker's mark a goose in a dotted circle, with repoussé decoration, 2 oz. 12 dwt., £46. Another Stuart piece, a sweetmeat dish of 1631, ribbed into eight repoussé panels with a repeating design of fruit and leafage, maker's mark W. over M (W. Maundy), 6 oz. 16 dwt., made £88. Two Charles I seal-top spoons of 1634 and 1636 sold for £9 and £14; a James I gilt seal-top spoon, of 1612, made £14; and a Charles I parcel-gilt spoon, maker's mark E.H., 1631, £9. Some later pieces included four George III table candlesticks, three by John Carter, 1767, 90 oz. 9 dwt., £105; a two-handled tray of 1814, maker's mark B.S., 160 oz. 5 dwt., £120; and a pair of Paul Storr entrée dishes and covers, engraved with coats-of-arms and of oblong shape, 11½ in. wide, 119 oz. 3 dwt., £115.

Irish pieces included a Dublin kitchen pepper of 1715-16, by David King, with a plain cylindrical body and scroll handle, 2 oz. in weight, £80; and a Cork tankard of about 1710, by Adam Billon, with a graceful cylindrical body gently tapering inwards towards a reeded rim, 30 oz., £160.

The foreign silver included three American pieces. A Boston teapot, coffee pot, milk jug, sugar bowl and basin, circa 1850, all with lobed circular bodies engraved with crests, 91 oz. 4 dwt. (all in) brought £65; a Boston tankard, circa 1740, with a tapered cylindrical body and a scroll handle terminating in a primitive Red Indian mask, by William Simpkins, 27 oz. 5 dwt., £260; and a New York tankard by Simeon Soumaine, circa 1720, with a cylindrical barrel of plain design, corkscrew thumbpiece and engraved initials, 28 oz. 18 dwt., £320. Simeon Soumaine (1685-1750), regarded as one of the most famous of the New York silversmiths, was born in London, and his shop was situated near the Old Slip Market.

At Rogers, Chapman and Thomas a Georgian half-fluted tea and coffee service, comprising four pieces, 71 oz. 15 dwt., made £78.

At the Motcomb Galleries a pair of old Sheffield plated shaped entrée dishes made a good price—£24. At Knight, Frank and Rutley's a pair of Sheffield two-branch candelabra, with tapering columns, 20 in. high, made £34; and an oval tray, 156 oz. 10 dwt., £53.

PORCELAIN. A pair of Louis XVI candelabra, with Meissen porcelain figures of swans represented with heads turned and the bases modelled with water plants, brought 1,450 gns. at Christie's. Other Meissen pieces included a pair of figures of Chinese boys, by J. J. Kaendler, each with a cabbage leaf hat and floral drapery falling from the shoulders, 8½ in. high, 140 gns.; and a set of nine Meissen oval dessert baskets, with rustic handles and feet and pierced with a trellis design, 120 gns.

In an October sale a pair of Sèvres (Napoleonic) large vases, painted with a hawking party and other figures in the style of Wouwerman, in panels on a deep turquoise ground, 56 in. high, 390 gns. These had, in fact, been presented by the Emperor Napoleon I to the great-grandfather of the seller, described as "a member of a foreign Royal House." Another large French two-handled vase, 14 in. high, painted with still life, made 52 gns.; and a pair of similar large vases, 115 gns. A large Berlin vase, 19½ in. high, of campana-shape, elaborately painted, made 135 gns.; and a Berlin vase, 31 in. high, of classical form and finely painted, 110 gns.

In an earlier sale was a pair of Ch'ien Lung figures of hawks, 10½ in. high, represented with heads turned and perched on rock-work, chiefly in sepia, brown and gold, which sold for 195 gns. There was also a piece of Tournay porcelain—a tureen, cover and stand, decorated in Chinese style and with the arms of Peterinck, the founder of the factory, 90 gns.

CHELSEA. In a sale of collectors' pieces at Sotheby's there were some interesting pieces of Chelsea, chief amongst which was a rare red anchor rabbit tureen with its original stand. It was modelled in life size, crouching with a cabbage leaf in its mouth, and with markings in greyish-puce. The cover and the stand were marked No. 4. A similar tureen is described in the Chelsea Sale Catalogue of 1755, "A very fine tureen in the form of a rabbit big as life, in a fine oval dish." It realised £1,050. A pair of gold anchor Chelsea sporting groups, each with two figures with tall arbour backgrounds and two white and gilt candle scones, 11 in. high, made £400; and a rare red anchor Italian Comedy figure of the doctor, with a wide black hat and ermine-lined pink cloak, 5½ in. high, £320. A pair of red anchor groups of a fisherman and companion, seated and with deep wicker baskets on their knees, 9 in. high, brought £400. The catalogue drew attention to a similar pair illustrated in APOLLO for May/June 1945, p. 145. A large Chelsea figure of a monkey, after a Meissen model by Kirchner, seated on a tree-trunk base, with the red-anchor mark, 17½ in. high, brought £34; a red anchor busto of Hercules, a pair to the bust of Omphale, 5 in. high, £70; and a red anchor busto of a girl, emblematic of Spring, 4½ in. high, £88. A Chelsea octagonal cup and saucer, with the raised anchor mark on both pieces, painted in Kakiemon style, brought £64; and a red anchor fable dish, 12½ in. wide, painted with flowers in the centre and fables in panels on the rim, £56. Finally, there was an early example, a triangle mark "acanthus leaf" teapot and cover, with thin, glassy pin-hole paste and of brilliant quality, which made £200.

PUTTICK & SIMPSON LTD.

ESTABLISHED 1794

TELEPHONE—MAYFAIR 6622

Fine Art and Philatelic Auctioneers

DECEMBER SALES

Tuesdays, 4th, 11th & 18th. Porcelain, Pottery, Objects of Art, etc.

Thursday, 13th. Violins, 'Cellos, etc.

Fridays, 7th & 21st. Stamps.

Also Silver and Jewellery.

21/22 Dering St., New Bond St., London, W.1

